VOGUE

INCORPORATING VANITY FAIR

American Fashion Openings

SEPTEMBER 1, 1940

PRICE 35 CENTS

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Air-View Shades

As new and modern as today's great airliners, Vanette's exciting new Air-View Shades come to you in three correctly proportioned lengths —Petty, Betty and Letty—for short, medium and long legs.

You'll *like* Vanette's flattering new Durabeau finish, you'll *love* their irresistible mist-like sheerness, and you'll *thrill* to the amazing way they retain their exquisite beauty for miles more wear.

Vanette
HOSIERY
For Beauty—For Wear

FOR THE VANETTE DEALER IN YOUR CITY—WRITE VANETTE HOSIERY MILLS, DALLAS

TIFFANY & CO.

WILL OCCUPY THEIR NEW BUILDING EARLY IN OCTOBER

Vogue
September 1st, 1940

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For Canada $1.00 additional per year for Tariff.

Vol. 96, No. 5
Whole No. 1635

BEST'S

COVERT CLASSIC

Borrowed from the Men

35.00

"Borrowed from the men" – a trend, started by the wise college girl, which this Fall becomes Fashion . . . Destined for success is Best's covert classic with the broad shoulders, expert drape and wonderful fabric which your best beau will understand and approve. You'll love its easy, becoming lines, find it equally suitable with tailored town frocks or casual sweaters.

Sizes 12 to 20 in cavalry tan Worumbo covert cloth with rayon satin lining, half interlining of lamb's wool, removable velvet collar.

When ordering by mail, please refer to model V24

Best & Co.

Fifth Avenue, New York

GARDEN CITY • MAMARONECK • EAST ORANGE • BROOKLINE • WINNETKA

ARDMORE • GROSSE POINTE • CLEVELAND HEIGHTS • WASHINGTON, D. C.

Best's

CAMPUS CORDUROYS

V28

V27

V25

V26

V30

V29

Good news for college girls and sports-lovers everywhere . . . corduroy — sturdy, gay, good looking — in an important crop of casual clothes with the youthful charm and clean-cut simplicity so typical of Best's.

V25 Mannish knockabout jacket in natural, stone blue or green, 6.95. **V26** Matching skirt, 3.95. Sizes 12 to 20.

V27 Slacks — nicely tailored in green, natural or stone blue, 3.95 **V28** Matching shirt, 2.95. Sizes 12 to 20.

V29 Jumper skirt in ash blue, rust, field green or Mexican clay. Sizes 10 to 20, 5.95. **V30** Cream cotton flannelette shirt, sizes 12 to 20, 1.95.

When ordering by mail, please refer to model numbers

Best & Co.

Fifth Avenue, New York

GARDEN CITY MAMARONECK EAST ORANGE BROOKLINE ARDMORE GROSSE POINTE
CLEVELAND HEIGHTS WASHINGTON, D. C. WINNETKA

*for Young Cosmopolitans

CHECKED FOR CAMPUS SUCCESS

13.95

A dress that's as new as the class of 1944 . . and as young! The nicely tailored collar and sleeves follow the new "borrowed from the men" fashion trend — the skirt has its fullness gathered into crisp, knife-edge pleats. Beige; gray; caramel; navy with red rayon and wool. 11 to 17.

when ordering by mail, please refer to Model V31

Best & Co.
Fifth Avenue, New York

*Reg. U. S. Pat. Off.

GARDEN CITY • MAMARONECK • EAST ORANGE • BROOKLINE • WINNETKA • ARDMORE • GROSSE POINTE • CLEVELAND HEIGHTS • WASHINGTON, D. C.

Inspiring New Peckcheck in Tweed Affinities for Fall!

Like charming people, our new Peckcheck Tweeds have a natural affinity for one another in particular—for good company in general. Mix them for the accent of easy distinction they lend to a casual ensemble. Match them even to hats and bags. Loomed by Farnsworth in colorings of subtle individuality—natural with Liberty Blue, Frontier Green, Sam Brown or Colonial Wine.

Left—Cardigan, $12.95; skirt, $8.95; hat, $5.95; Peckcheck and gabardine reversible coat, $29.95. Right—Longer-line jacket, $14.95; monotone skirt, $6.95; cap, $3.95; bag, $5.95.

Peck & Peck

NEW YORK • CHICAGO • DETROIT
CLEVELAND • MILWAUKEE • MINNEAPOLIS
BOSTON • PHILADELPHIA • ST. LOUIS

FONSSAGRIVES

Beige cloth, black seal, for the handsome coat.

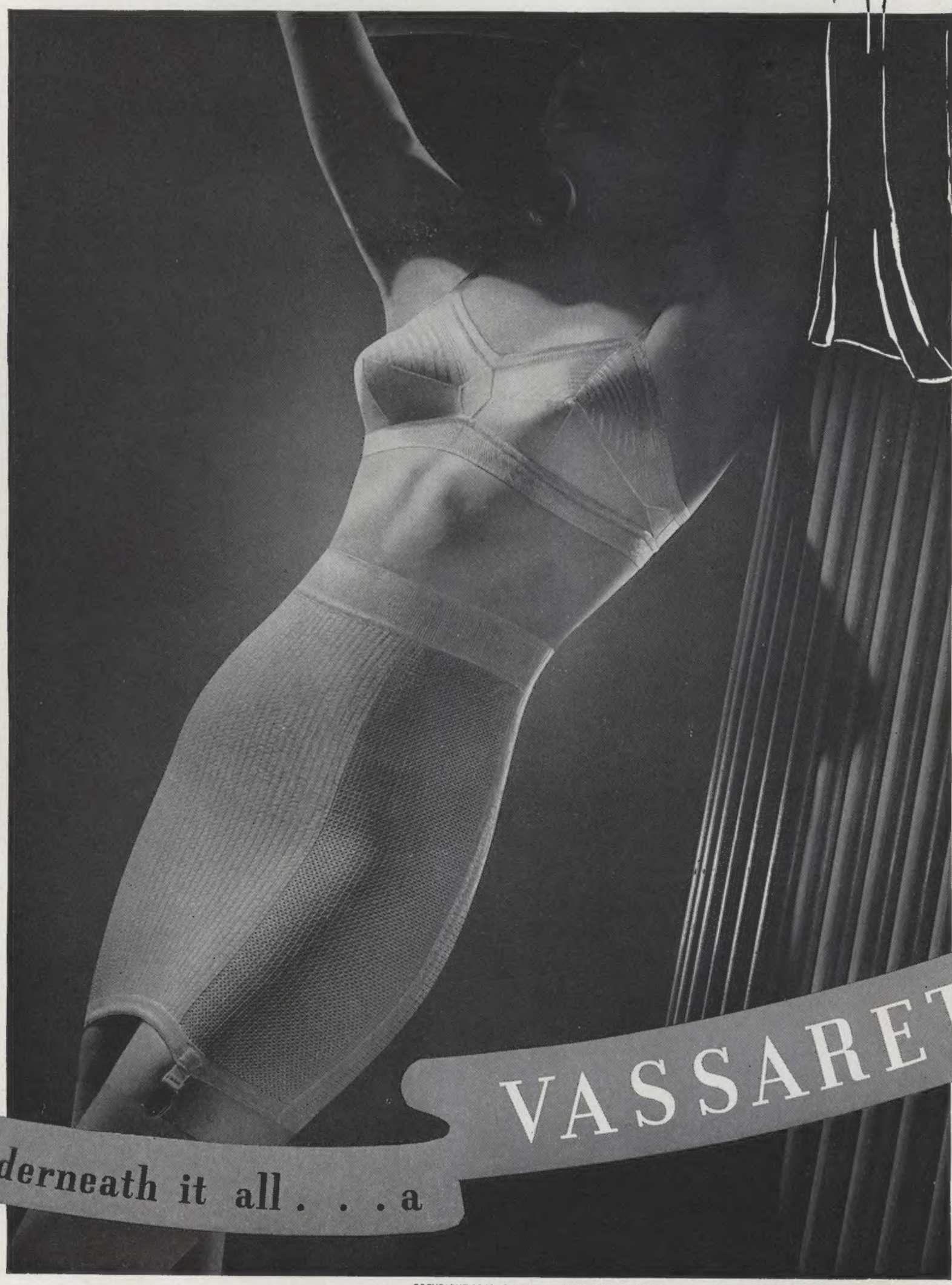
Hidden but handsome, too, its black crepe dress.

Original, made to order.

Women expect more of a Vassarette

. . . and get so much more

Slip into a Vassarette and learn what so many smart women know from joyous experience . . . that here is one foundation that fits flawlessly . . . that slims and tapers without uncomfortable pressure . . . that keeps its firmness through months of wear and washing. Vassarettes are truly different. More controlling, more comfortable, sleeker fitting because their restraining fabrics are full-fashioned to live with you . . . breathe with you. Always look for the label that identifies every genuine Vassarette Foundation. Imitations are so very disappointing. Write for picture booklet and name of nearest store. Vassar Company, 2539 Diversey Parkway, Chicago, Illinois.



Introducing a New Vassarette Series in an exquisite . . . and exclusive . . . new fabric that seems to merge with the body, controlling without weight or bulk. Yours in Vassarette Girdles and All-in-Ones, with or without panels, at $5 to $15. Full-fashioned of lastex, rayon or silk.

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Casting New Radiance

Over Your Entire Wardrobe

Botany ForesTones*

Botany has painted the fall fashion picture with a lavish hand... given you colors as glowing as an autumn woods... dipped deep into nature's paintbox so that your entire wardrobe may be drenched with beauty, and your clothes have the color magic that has glorified modern art.

You will find ForesTones in Coats, Suits, Dresses and Play Clothes, in the season's smartest fashions, at your favorite store.

Specify "Botany ForesTones" when you shop.

Write for color booklet V featuring complete Fall Wardrobe.

BOTANY WORSTED MILLS *PASSAIC, N. J.*

New York Showrooms *1450 Broadway*

*Reg. U. S. Pat. Off.

To give your Lips a Satin-Smooth finish that helps soften Lips and lasts for hours...

Dorothy Gray Lipsticks

THANKS to their famous cream base, Dorothy Gray lipsticks go on smoothly ... with a soft, shimmering gleam. They do not dry or crack your lips. So smooth, they coax rough, thin, pinched lips to look luscious—and stay so, hours at a time! No need to keep whipping out lipstick (a habit men hate!)...for Dorothy Gray lipsticks are indelible as can be. In 14 gloriously flattering shades for every skin-tone, every whim of fashion! *Lipstick*, $1 ...To match: *Cream Rouge*, $1.25...*Compact Rouge*, $1...*Nail Polish* (in new syrupy lacquer), 60¢.

Dorothy Gray lipstick shades are keyed to correct skin-tones and to the latest fashions. The big favorites this season are the deep, rich reds—*Siren, South American Red, Ripe Cherries.*

For high-style sophisticates, Dorothy Gray introduces a new shade—still deeper—*Firelight Red.*

NEW! *Firelight Red* (not illustrated)—A deep, dark secret of a red—but for the daring and courageous only!

Copyright, 1940, by Dorothy Gray, Ltd.

DOROTHY GRAY American design of Beauty

GRAY-O'REILLY

Nowhere else in the world but at Jay Thorpe will you find this wool crepe dress-with-jacket, garlanded with velvet leaves. From our collection of Ready-to-Wear Originals, created by Wilson Folmar, our top designer. Dress-with-Jacket, 95.00.

FIFTY-SEVENTH STREET WEST, NEW YORK

An American Original designed by Louise Barnes Gallagher of a Crown Tested Rayon Fabric

As seen at Bonwit Teller, New York; Neiman-Marcus, Dallas

Germaine Monteil Bonwit Teller

DO YOU KNOW Germaine Monteil, spirited figure in the American couture? For more than a decade her name has stood for an important finger-in-the-pie in the creating of each season's fashion. Thousands of chic Americans wear her clothes and love them because they're young in spirit, sophisticated, with just enough of the look-at-me quality to be fun.

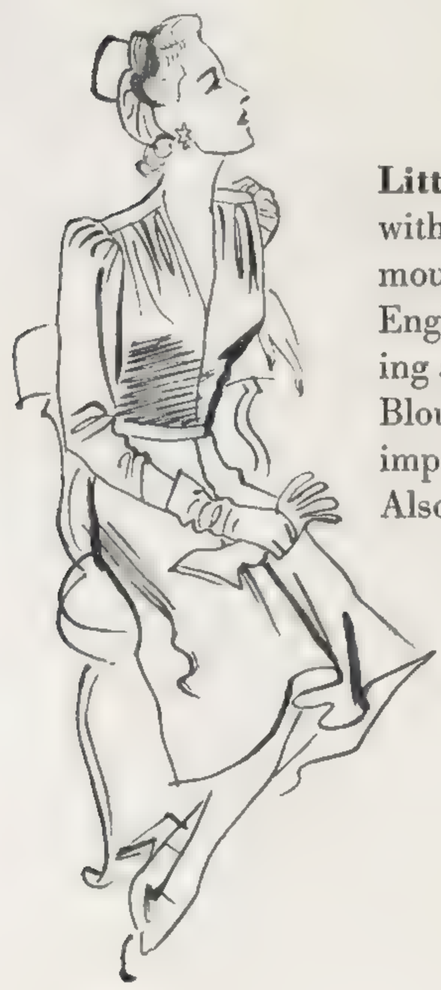
Monteil, born in France, an American citizen for the past twelve years, has added to great native ability a thorough understanding of the American figure and American scene. Contrary to the general opinion that you can't transplant the Gallic genius, she has brought to her designing the same quick fashion feeling, the same daring and verve that have been characteristic of the great Paris houses.

Silhouette has always been her great forte and there have been times when she has beaten Paris to the draw in the launching of a sensational new skirt outline. Her superb colour sense shows not only in the clothes she designs but in the cosmetics she creates to go with them.

What has she done this historic Fall? A slim easy silhouette–but with a touch all her own. New dresses that look like an inverted American Beauty rose–slim and beltless from shoulder to end of torso, then flaring out in a swirl of motion.

As always she's created a series of highly wearable suits, for instance, the one photographed. Its colours are news. The suit, the dull flattering amethyst Monteil calls "évêque." The blouse in the new high note she uses throughout her collection–Dark Fire.

Dark Fire is her big Fall colour in cosmetics as well as clothes. A superlative lipstick shade, deep yet bright, like sparkling Burgundy.



Little Bishop. Soft, draped-shoulder suit with the look-at-me quality Monteil is famous for. Jacket and important skirt of English wool, Carlisle, in the dull flattering amethyst that Monteil calls "évêque." Blouse of pure, clinging silk jersey in her important rosy grape tone . . Dark Fire. Also in black with cocoa blouse, 135.00

Misses' Gown Salon, Sixth Floor

BONWIT TELLER • FIFTH AVENUE AT FIFTY-SIXTH STREET • NEW YORK

fashion approved
ENKA RAYON
206 Madison Ave., New York

FAVORED AT GOSHEN . . . As typically American as the trotting race . . . a precision tailored Habitmaker in Bloomsburg's Crepe Fiesta, woven with Enka Rayon. "Free Action Sleeves" and interesting back fullness. At Lord & Taylor . . . $22.95

This Enka Fashion Approved Tag is the symbol of verified quality and approved fashion

GEORGE PLATT LYNES

American Fashions in the best French tradition

Henri Bendel
10 WEST 57
NEW YORK

MIX-AND-MATCHABLES *in Zelan-treated DriRib corduroy, fastened with Conmar "Major" Slide Fasteners. These amazingly durable closures withstand the playful abuse and rough treatment of the energetic younger generation. Which, of course, explains why Conmar Slide Fasteners are today favored, by important stores, for smart youth apparel. The name Conmar on the pull-tab assures you that the Slide Fastener is guaranteed flawless . . . Fashions exclusive with the Young People's Floor, the Sixth*

Lord & Taylor
FIFTH AVENUE
NEW YORK

CONMAR PRODUCTS CORPORATION, BAYONNE, N. J.

A suit of great elegance, designed expressly for us. 75.00
Misses' Suit Salon, Third Floor
LORD & TAYLOR—Fifth Avenue

COLOR *affiliates*

the greatest names in fashion-dom... have linked minds and joined design forces . . . have pooled their creative resources . . . to bring you the most *wonderful* colors you can wear this Fall! What's more, they have woven fabrics, fashioned clothes, created *perfect* accessories, "affiliated" in these very colors!

. . . Choose your Fall costumes for daytime or evening wear in Stroock woolens, or Mallinson silks and rayon weaves, in these colors . . . or in colors planned for wear *with* Color Affiliates colors!

. . . Accent your costumes with Kislav gloves, Koret handbags, Palter DeLiso shoes, Hodge hats, and Delman shoes . . . in any combination of these exciting autumn colors. Match them! Mix them! They're *planned, dyed, fashioned* for wear-with-each-other!

. . . And as the final note in this symphony of color, Elizabeth Arden has created a most fascinating new *make-up,* Cinnabar, for wear with Color Affiliates colors!

PALTER DeLISO

bobri

G. HOWARD HODGE
KISLAV
KORET
DELMAN
STROOCK fabrics
ELIZABETH ARDEN

See how they cling...these new *Naturalizer*

SHOES FOR AUTUMN

NEVA—*lattice front on starkly simple brown suede, completely elasticized.*

TREMAINE—*tiny bands of braid give slimming lines to this practical shoe of suede and elasticized gabardine.*

CORAL—*a pump with a bow, to flatter your foot. Elasticized quarter for clinging fit. Black suede.*

CARNIVAL—*the graceful D'Orsay line on a foot-hugging black suede tie.*

TYROL—*it's news, an intriguing tractor heel, moccasin vamp and binding of brown calf on brown suede.*

LINDEN—*perennial favorite—the open-toe pump. Elasticized black suede, with sharp contrast of black calf.*

A new silhouette—the light, graceful D'ORSAY line

THAT SMOOTHLY-FITTED LOOK in Naturalizers now is smoother than ever . . . with the sleek, hugging D'Orsay line that makes your foot more slim and elegant than you've ever seen it before.

This line has a deep-cut side for easy slip-on and a firm little edge of lastex all around the top, or partly around, that make Naturalizers cling almost like your skin. It's a new design that gives a flattering silhouette to ankles and new meaning to Naturalizer's famous "no slip—no gap—no pinch" principle.

For free booklet of new fall styles and name of nearest dealer, write BLUE RIBBON SHOEMAKERS, Division of Brown Shoe Company, St. Louis.

Six Seventy-Five

SLIGHTLY HIGHER DENVER WEST

I. MAGNIN & CO.
CALIFORNIA — SEATTLE

HAMMER BRAND SOFT-DRAPE PERSIAN LAMB
Insist on this
HERMAN BASCH & CO. INC.
HAMMER BRAND
Trade Mark
Lustrous · Light-weight · Lasting
The first name in Persian and the first name in approved quality... Accepted by the fashion-wise woman for its tight curl, deep black and flattering line. Slightly higher for processing, Hammer Brand Persian Lamb reflects your furrier's policy to offer the finest within each price range. For lasting satisfaction, wear Hammer Brand, magnificently smart for every occasion. HERMAN BASCH & CO., INC. Oldest and Largest Processors of Persian Lamb

The Sunningdale Shop look ... casual style in tweeds as satisfying as the first fall firelight. This great-coat of limited English plaid, bold multicolor, is set against wine colored cut-corduroy suit with unexpected stone buttons like rubies ... For golden country afternoons, for brisk sparkling ones in town. The costume, $195.

George Platt Lynes

Marshall Field & Company

CHICAGO

REUNION IN TOWN

Arthur O'Neill

Chic and charm combine in this day dress of black silk crêpe

Important as the event itself is the fabric of which your dress is made

"A wonderful summer. But glad to be back." You'll be doubly glad if you make certain to get quality silk in your dresses when you do your Fall shopping. Silk is a natural fiber. Notice the difference when you put on a gown made of quality silk. You'll revel in its lightness. In its lovely coloring. And in its ability to stand up under the strain of a busy season and come back from the cleaner again and again the same size and shape in which it was sent. Fine silks cost more. And they are worth more for there is real economy in a dress made of quality silk. In silk the quality starts with the fiber and carries through to the finished garment.

Don't guess • Don't take fabric for granted • Say "Silk".

Silk

INTERNATIONAL SILK GUILD • 250 FIFTH AVENUE • NEW YORK

Hattie Carnegie

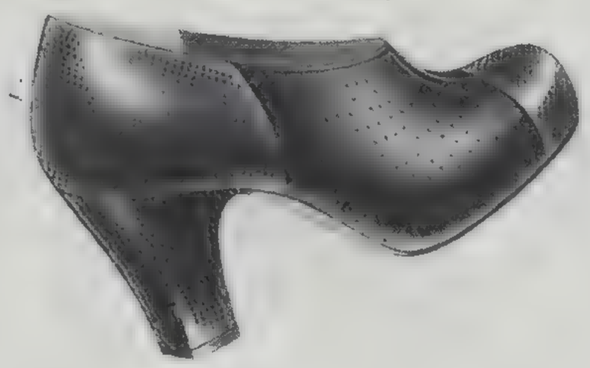
Sneak a Peek at Paradise

THOSE PERFECTLY HEAVENLY SHOES

There's a revelation of loveliness in store for you when you see this distinctive footwear which combines breath-taking beauty with unbelievable comfort.

The Alamo

The Jean



The Janis

The Cruise

Write for beautiful new booklet of Fall Footwear Fashions... Address Style Department.

Paradise Shoes

BRAUER BROS. SHOE CO., St. Louis, Mo.

Makers of Paradise Shoes and Tango Pumps

Ensemble by Sally Milgrim

FORBATH & REJANE

MILGRIM

Six West Fifty-Seventh Street
NEW YORK

ALSO AT MILGRIM CLEVELAND, DETROIT, EAST ORANGE AND WHITE PLAINS

Brunette beauty in a dramatic setting of Celanese rayon Celamour* in Hi-Yi red. Swirling sunburst pleated skirt, free as air, yet pencil slim. Tucked bodice. Two gold clips to emphasize the youthful square neckline. Right: **B**londe siren etched in black Celanese rayon Celamour. Eye-compelling pouch pockets embroidered in turquoise and gold paillettes. 10 to 20. At leading stores everywhere or write Kallman & Morris, Inc., 530 Seventh Avenue, New York City.

BEST & CO., NEW YORK • I. MAGNIN, CALIFORNIA • MARSHALL FIELD & CO., CHICAGO

*Reg. U. S. Pat. Off.

ANNA NEAGLE *in* RKO-*Radio's* "QUEEN OF DESTINY"

Find New Beauty in Your Mirror!

TRY PAN-CAKE MAKE-UP

Haven't you often wished for just one make-up that would answer all your problems? Then try Pan-Cake Make-Up!.. It's utterly different and thousands of women say it's perfect because...

- ★ ***It creates a new complexion by imparting a lovely, youthful-looking color tone***
- ★ ***It helps conceal tiny complexion faults***
- ★ ***It imparts a soft, smooth, cameo finish***
- ★ ***It stays on for hours without re-powdering.***

Originated for Technicolor pictures by *Max Factor Hollywood*, Pan-Cake Make-Up has become today's new make-up fashion. The very first time you try it your mirror will reveal a lovelier you.

Max Factor
★ HOLLYWOOD

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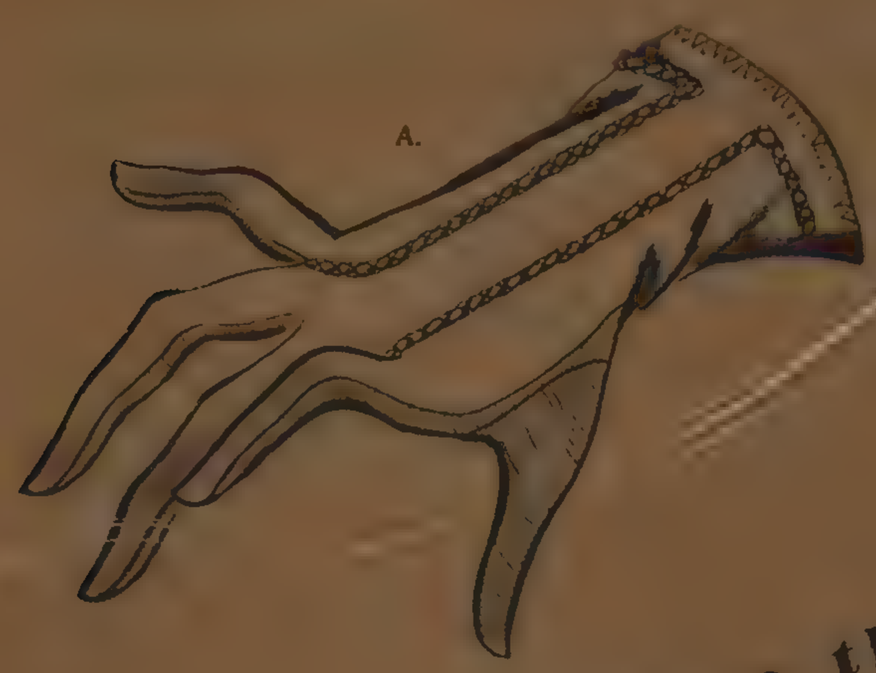
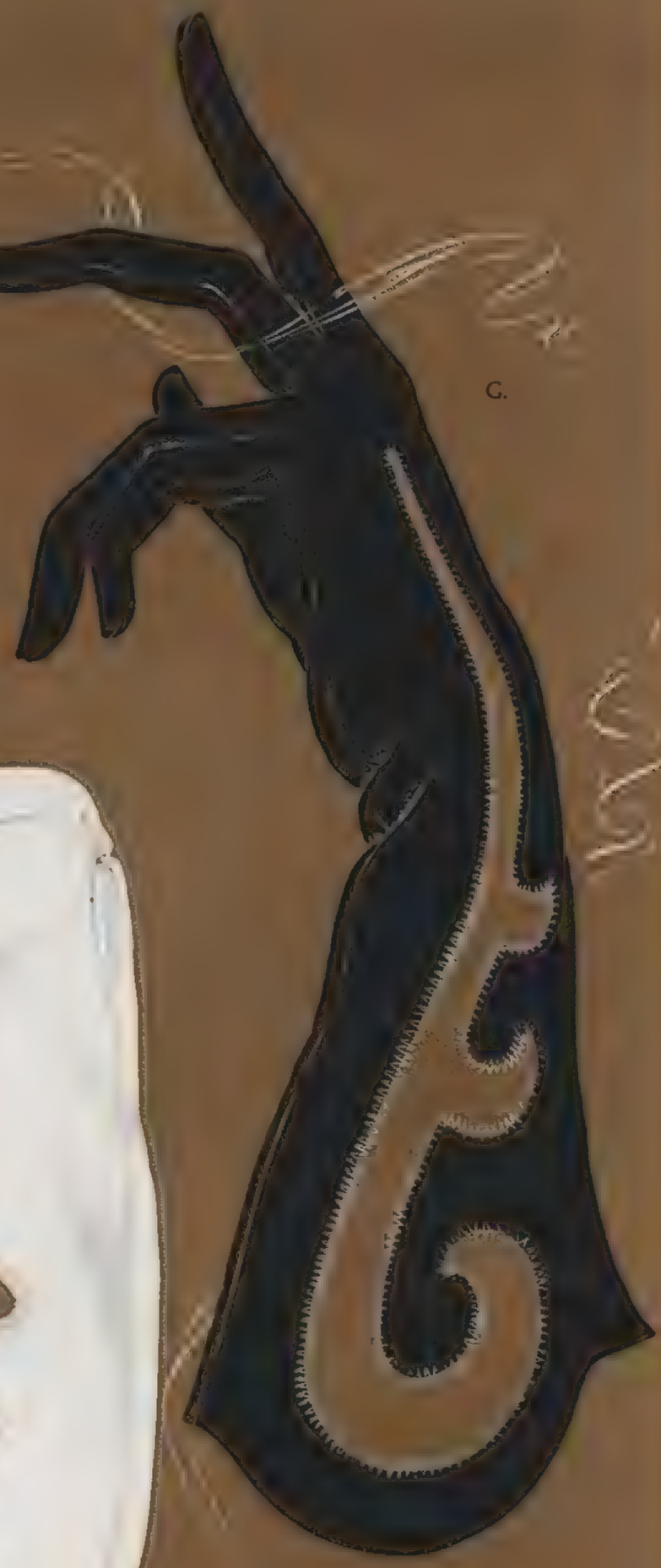
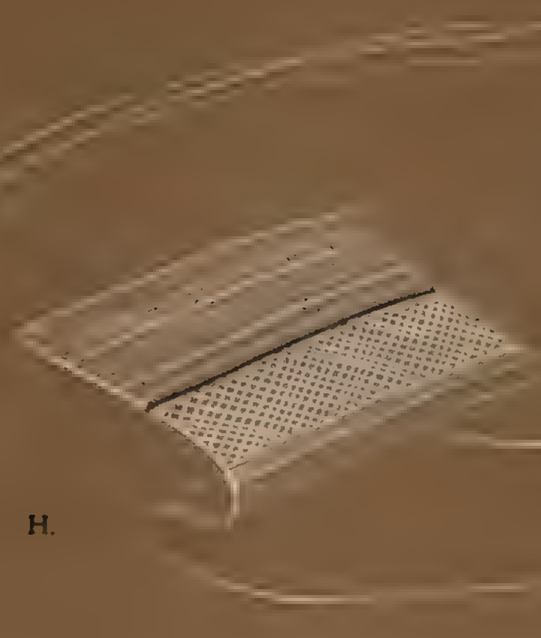


to fit the glove to the time of day



Tea-timers

A. "GOOD NEWS," a Morning Edition . . 1.00
B. "TICK-TUCK," a Morning Edition . . . 1.95
C. "SPEEDWAY," a Morning Edition . . . 1.50
D. "SPIRE," a Tween-Timer 1.00
E. "DOUBLETALK," a Tween-Timer . . . 1.50
F. "DOMINO," a Tea-Timer 1.00
G. "FLOURISH," a Tea-Timer 1.25



...and it's the KAYSER fashion to fit you for action

Kayser's "FEATHERFORM" girdle makes no compromise with tummy bulges, yet it's supple as the form you were born with . . Kayser's intelligent "NIMBLE-NEE" stockings have Lastex tops that let you bend your knees every which way—without worry about garter runs or girdle-pull.

H. "NIMBLE-NEE" Stockings 1.15
J. "FEATHERFORM" Girdle 2.00

ALL PRODUCT NAMES TRADEMARKED U. S. PAT. OFF.

Sterling POPULARITY CONTEST

Just think! You can win this $700.00 Tea Set Free ...and there are over 200 other wonderful prizes.

Every girl ought to try this contest...it is so easy.

WHICH PATTERN DO YOU LIKE BEST?

This is your chance to be smart . . . win the first prize . . . a $700.00 Sterling Silver Tea Set FREE . . . or one of 200 other wonderful prizes . . . Sterling Silver dresser sets ...Sterling Silver dishes, etc. This is an easy contest. You do not have to buy anything. Just go to your favorite jeweler or silver department, look at the beautiful patterns of Wallace Sterling flatware, and get your FREE copy of a lovely little booklet that tells about America's Finest Sterling Patterns. Study this booklet and decide which pattern you like best (your entry blank is enclosed in this booklet). Then write Wallace Silversmiths, telling which pattern you like best, giving the reason for your choice.

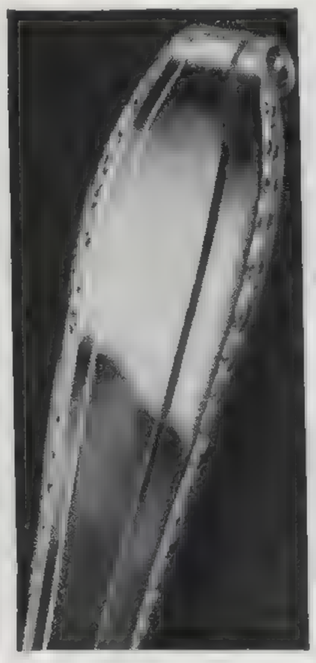
..*Here is what you do*

1. Get Free Sterling Booklet and entry blank from your jeweler or silver department. If your dealer cannot supply you, send us his name and address and we will send booklet and entry blank direct to you.
2. Study this booklet and decide which pattern of Wallace Sterling you like best.
3. Write Wallace Silversmiths, Contest Department, Wallingford, Connecticut, telling why you like the pattern of your choice (25 words or less).
4. Mail your entry before midnight on November 30th, 1940.

Antique

Rose Point

Sir Christopher


Rembrandt

Stradivari

RULES: Except employees of Wallace Silversmiths and their families, anyone may enter this contest. There is no age limit. Send as many entries as you like. Entries will be judged for originality, sincerity and aptness of thought. Decision of the judges will be final. Duplicate prizes will be awarded in case of ties. No entries will be returned. Entries, contents and ideas then become the property of Wallace Silversmiths. Contest subject to all regulations of the United States and Canada.

WALLACE
STERLING

Vogue Says: "Autumn dresses going straight!"

What? Have "gap-osis"—an immodest placket—in today's straight and narrow dresses? No! Everybody prefers the Talon placket fastener,* of course. It never gaps . . . never opens slyly. Always behaves perfectly. But—just one hint. Make *sure* you get "Talon"—the dependable slide fastener!

TALON, INC., MEADVILLE, PENNSYLVANIA

"TALON"—THE DEPENDABLE SLIDE FASTENER
Reg. U.S. Pat. Off.

** Yes—because consumer surveys show that among the thousands of women expressing a slide fastener preference, more than 70 prefer "TALON" to every one who names any other brand.*

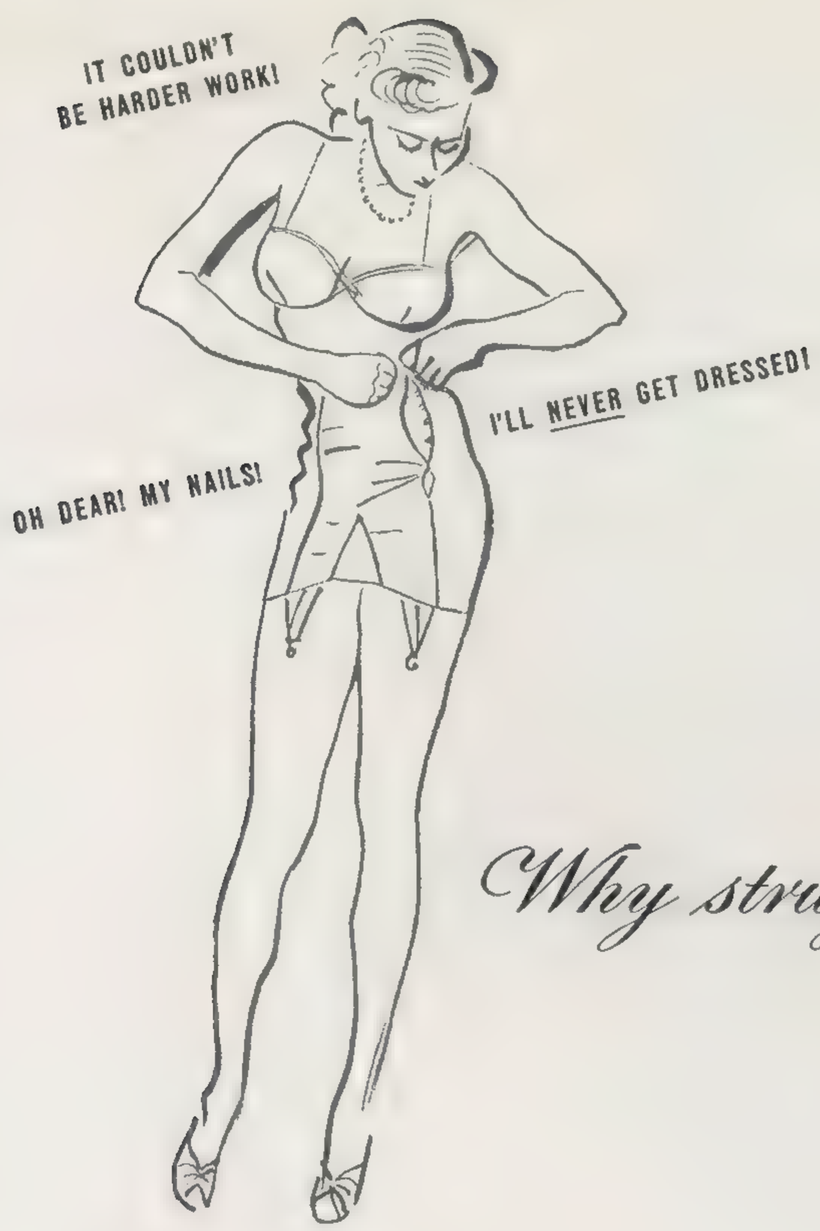
Grafstrom

Photos by Saxon-Viles

If yours is the young and generous figure, Senior Miss dresses will emphasize trimness in body line and add inches to your height, for they're not merely tailored but really moulded to the form, in sizes from 12 to 26. They're worth looking for. Once you have worn the dress—nothing else will satisfy you. Above: Simplicity with a futuristic touch —nailheads in flowing lines on sleeves and neck. Black with gold, brown with copper, cloud blue with steel. Below: A muted bonnaz decorative motif of self material on pockets and front gives the illusion of added height. Made of Wulmist, a rayon fabric woven with Celanese* yarn, in mountain blue, promenade green, nutria, dark brown. Both styles in sizes 12 to 26 at a fine store in your city, or write us for the name. Under $30.

*Reg. U. S. Pat. Off.

SENIOR MISS, 530 SEVENTH AVENUE, NEW YORK



Why struggle?

Talon fasteners make corsets go on and off in a jiffy!

Why not ask for the Talon fastener on all your foundations? It saves wear and tear, preserves their shape, makes them last longer • And remember—only the Talon slide fastener has the vital self-lock...a patented method of insertion and reinforcement • No wonder consumer surveys show that "Talon" is women's favorite slide fastener. It's so completely reliable!

TALON, INC. • MEADVILLE, PENNSYLVANIA

"TALON"—THE DEPENDABLE SLIDE FASTENER

LOWMONT KENNELS

Bayberry Lane

GREENWICH CONN.

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Ch. Blakeen Cyrano

Puppies from following litters for sale—

By Ch. Blakeen Cyrano whelped April 27

By Blakeen Corbeau (*a son of Cyrano*) whelped April 21

Also puppies by Ch. Blakeen Michael Mont and Ch. Carillon Courage

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A fine selection of Champion bred toy puppies and grown stock. Excellent type. We ship anywhere. For particulars write

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FRENCH BULLDOGS
make fine pets
Beautiful puppies and dogs of show quality.
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Airedale Terriers
Exclusively Since 1917
For Sale
Puppies By This Famous Stud. Also Show Dogs, Brood Bitches and Companion Dogs
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Turn of River Road
Stamford, Conn.

Ch. Walnut Clipper of Freedom at Stud
By Walnut King Nobbler

SEALYHAM TERRIERS
Gay, merry aristocrats of superior breeding. For immediate delivery.
Raycrest Kennels
M. Boyle
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Chicago, Ill.
Triangle 5336

SCOTTISH TERRIERS
Deluxe

DOR-EL KENNELS
PROSPECT, - OHIO

BARMERE BOXERS

Highest quality puppies and young stock.
Barmere Kennels owner
Mrs. William Z. Breed,
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Yonkers, New York

MINIATURE PINSCHERS
Scottish Terriers

Puppies of outstanding bloodlines usually for sale
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Mrs. L. M. Greenwood
Ridgewood 6-5533,
HOHOKUS, N. J.

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Gorgeous brindle puppies—all champion-sired—Kniff, Haris, Quixote—companion and show prospects—fully registered and reasonably priced—own a Bravenhartz Boxer!
At Stud
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THE DOG

Vogue's gallery of

COCKER SPANIELS — ENGLISH TYPE

ONE of the latest fashion trends in dogs is that of the English Cocker Spaniel. During the past few years, he has captured the serious attention of so many of America's well-known sportsmen and bench-show followers that his success is assured.

Though recognized not quite five years ago by the American Kennel Club as a variety of a breed, the English Cocker is no recent creation. Stemming from the Spaniel root stock of some six centuries ago, it is a branch of one of dogdom's largest and most revered family trees. It is not a made breed, but rather a natural outgrowth of a fundamental type. Thus it rates as a sporting Spaniel in every sense of the word.

When dogs were young and breed classifications unknown, Spaniels were perhaps the most highly prized of any of that domesticated group. They served as necessary adjuncts to the hunt in the days of netting and, later, in springing game to the gun. Spaniels were, for the most part, large, though here and there in the same litter appeared specimens smaller than the average run. And as the little fellows, or dwarfs as they were called, showed special proficiency in hunting woodcock, they were separately bred and subsequently accorded the name Cocking Spaniel.

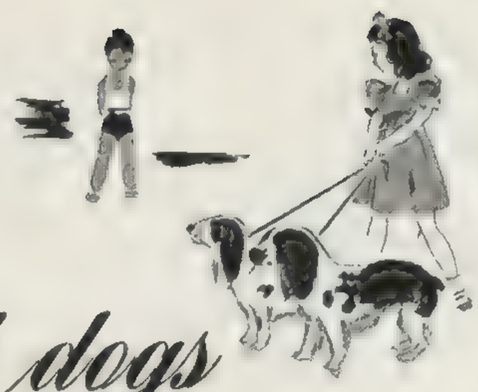
In time, these Spaniels, large and small, developed into an entire classification of breeds, most of them well-known to-day. Some, of course, are more popular than others—the Clumber, the Norfolk, the Field, the Sussex, the Springer, et cetera, as well as the two Cockers, the English and the American. These two Cockers, however, should not be confused, for, though they carry the same family name to-day, they are markedly different in type, size, and general appearance.

The English Cocker is an extremely workmanlike dog, with a head closely resembling that of the Setter, and a body sturdy and compact. A better-balanced dog than the Spaniel of old, he has more light under him, more length of leg; hence he has added speed and agility to the other admirable qualities possessed by his forebears. He is square-muzzled, quite clean in skull, and his not-too-prominent eyes are highly intelligent. His neck is very characteristic, as are also his shoulders and his front. Especially strong is that vital region, the loin: fairly heavy is his bone, as befits a dog of excellent staying power.

The coat, somewhat silky and devoid of curl, comes in a wide variety of colours. It may be solid black or red, but is more likely to be roaned; that is, a fine and even combination of orange

Well-known show-ring performer, Treetops Tristan of Giralda. Owner, Giralda Farms, Madison, N. J.

MODE



pure bred dogs

and white, lemon, liver or red and white, also that beautiful and closely woven black and white, referred to by ancient writers as "marbled," but classified in the modern parlance as blue roan.

For the home, the bench, and the field, his is a most satisfactory temperament, melding as it does the ingratiating and amenable qualities of the Spaniel with the courage and assertiveness necessary to the successful and accomplished assistant to the gun.

The English Cocker mixes no more satisfactorily with other breeds than would the attempted interbreeding of any two well-established varieties of dogs one might name. Sporadic trials to introduce the best characteristics of the English into the American variety have proved, in practically every instance, extremely upsetting. Under such a program, nothing is to be gained, much lost, and repeatedly have authorities warned against it.

Steadily, surely, the English Cocker has forged ahead, its geographical distribution among individual breeders and private owners being highly gratifying. It is now prized in the great majority of our States, in Hawaii, and in Puerto Rico, as well as throughout the length and breadth of Canada, where the largest aggregations are to be found in British Columbia and Alberta.

In numerical ownership among individuals in the United States, New York leads by a substantial margin, with Pennsylvania, Ohio, New Jersey, and Illinois next in line. And the kennels, large and small, that have taken up the English Cocker are among the most prominent and influential in the sport of dogs to-day.

As for the place won in organized competition, a most encouraging story can be told. Entries of from thirty to forty have not been considered unusual, while the Morris and Essex Kennel Club holds for its show the distinction of the largest entry to date, eighty specimens! Out of such worthy competition came twenty-one champions of record in 1939, eighteen in 1938, and promise of a like creditable showing in the current twelve months.

In the field of active sports, the English Cocker has proved as satisfactory as on the bench, for he is a hunting dog by nature and trains easily. As concrete example of this type of prowess, we have but to recall the yearly performances turned in by Cinar's "Soot" and Cinar's "Spats," full brothers in successive litters. "Soot" won the Sportsman's Trophy for 1938, and "Spats" the identical award the following year.

Another matter in which the English Cocker is especially apt is Obedience Work. Here, Champion Blackmoor Beaconblaze of Giralda accomplished what before (Continued on page 24j)

English Cockers train easily for Obedience Tests. Basquaerie Buff King, C.D. Owner, Mrs. F. Crane

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Ch. Blackmoor Beaconlight of Giralda

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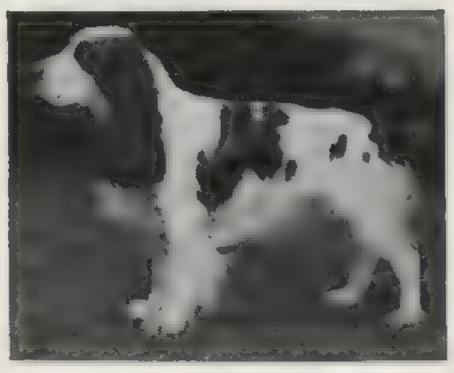

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THE DOG MODE

Vogue's gallery of pure bred dogs

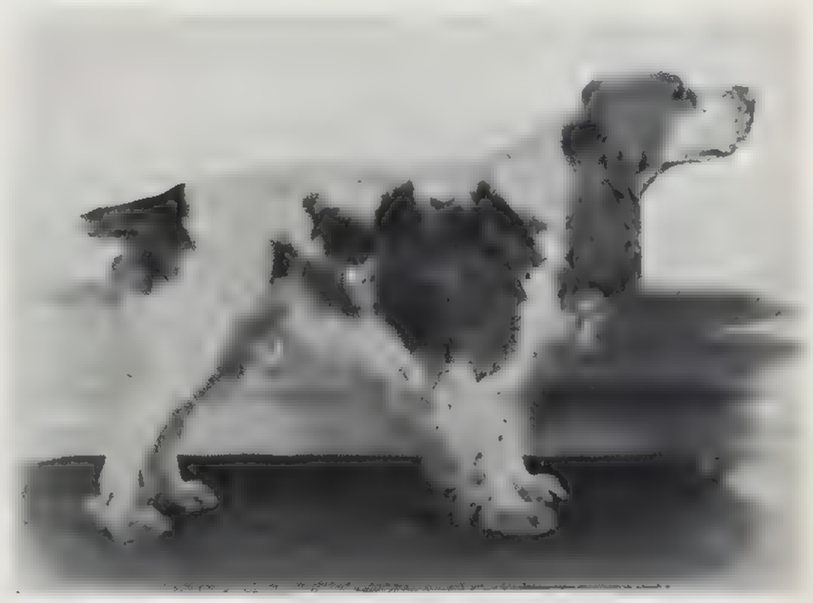
(Continued from page 24i) must have been deemed an impossibility. Winner of both bench show and companion dog titles last year, and a companion dog excellent title this past season, Beaconblaze made a perfect score of 250 points in open-B, Obedience Test competition not once, but twice!

The headway made by the English Cocker in the past five years is not to be wondered at, for the simple reason that the stylists behind a dog fashion are no less important than are the designers of a current mode. Hence this dog is favoured beyond many another of its kind in having as sponsor a select group of fanciers experienced in the technique required for bringing their favourite to its finest possible development.

The English Cocker Spaniel Club of America, a group of eighty-five breeders and exhibitors, was formed in 1936, while the English Cocker Spaniel Breeders Association, with almost as many members, was instituted shortly afterward. Together these two are hard at it in enthusiastic and knowing effort on behalf of their chosen breed. The secretaries of these clubs will be glad to supply information concerning the breed to all who may be interested.

JOSEPHINE Z. RINE

English Cockers are keen hunters. Mrs. Theodore Herbst with some of her English Cocker puppies



English Cockers will grow in popular favour. Ch. Giralda Dandylion. Owner, Miss Ethelwyn Harrison

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NEW YORK

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IF YOU LIKE well-cooked food; if you like a pleasant atmosphere; if you like the best of service, follow the Gourmet's Guide. It will lead you to restaurants that suit your taste.

Do you long for suggestions about new places to dine or lunch? Vogue gives you here a list of attractive restaurants for your choice.

We go to Massachusetts

If you are driving up through New England this autumn or planning week-end ski trips in Massachusetts this winter...here are a few names to jot down...places where you can stop for an excellent lunch or dinner, some of them places to stay overnight. The chances are your first visit won't be your last.

The Black Horse Inn is at 313 East Street, in Hingham—a very old and staid little New England village on Routes 3-A and 128—or, in other words, on the way to Cape Cod from Boston. The Inn is a lovely old house, built in 1690, and a tavern since the French and Indian Wars. It has been modernized, of course, but inconspicuously, thank goodness.

The food is New England cooking, prepared as only New Englanders know how—real American dishes that should make you feel complacently patriotic. Corn sticks from native water-ground meal, and Indian pudding, and Baked Beans if it's a Saturday night—steaks, chicken, or seafood. And if the weather permits, you'll enjoy these delectables in a charming old-fashioned flower-garden.

There are two guest houses here, and the prices are reasonable. Rooms from $2; dinners from $1.

Country Fare is also in Hingham. As you'll gather from the name, this restaurant features Fare of the Country, but it is not a barny type of place, but rather more like a private house, and altogether delightful. Luncheons from $1; dinners from $1.25, with not only New England dishes, but such Southern goodies as fried chicken with honest-to-goodness spoonbread.

Incidentally, the chicken served at Country Fare is known as Battery Chicken, which means that the little feathered dears have been brought up in luxury—batteries of cages to be exact. They are specially fed, and are not allowed to run about at all, so they have no chance of getting stringy or muscular. This is probably a boring way of life for the chickens, but it makes for fine eating, as you'll find if you try Chicken Country Fare.

The Anchorage Tea-House is at Yarmouthport, on the Cape—seventy miles south of Boston on Route 6. Originally started as a tea-room, it is now a guest house as well, but although it is very popular and nearly always crowded, it has preserved a pleasantly casual and home-like atmosphere.

The cooking is so good it leaves nothing to be desired. Among the specialities of the place we cite the rolls—just rolls—a very private and secret recipe of the owner's—a sort of combination roll-cum-biscuit-cum-crumpet-cum-muffin. They're served very hot, and you can have them for breakfast with strawberries and thick cream—or for tea with cottage-cheese and bramble (and if you don't know what bramble is, it's worth a trip to the Anchorage just to find out)—or for dinner with deep-sea bass (caught the night before right there in Barnstable Bay). Then there are broiled lobster, beach plum jelly, and a special Cape Cod cream chowder that you should remember to ask for, too. And the prices are as democratic as Old Ironsides.

The Whale Inn is at Goshen, on the Berkshire Trail, and a few miles from Northampton. It is a comfortably weather-beaten house, with that nice grey colour that takes so well to winter or summer landscapes, and the whole place has an easy, informal air about it. The meals are, of course, home-cooked and very appetizing, with home-made jams and jellies and breads of all kinds.

If you just want a stop-by sort of snack, the waffles at Whale Inn are the kind that will melt in your mouth even when butter wouldn't. Rooms from $2, and dinners from $1.

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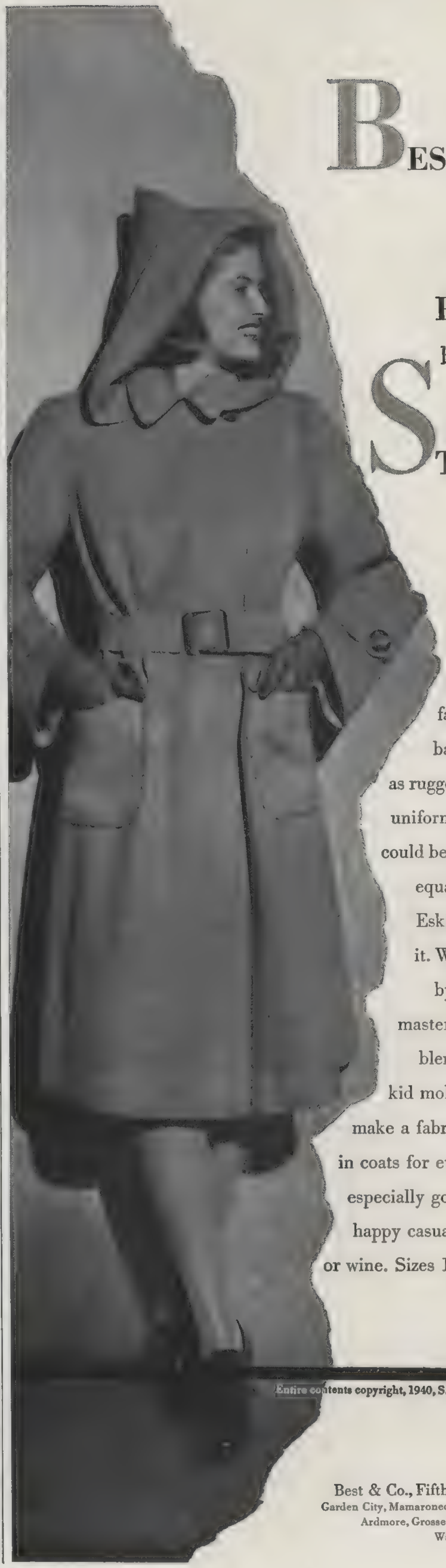

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MARION BARRETT—REG. NURSE offers a new method of electrolysis by coagulation. Absolutely safe, painless, and permanent; leaves skin soft and normal. Demonstration offer. 17 E. 42nd St., N. Y. Room 616. MU 2-1714

FACE HAIR REMOVED FOREVER. Permanent eyebrow shape. No scars. Written guarantee. Privacy; personal attention. Free consultation. Cosmopolitan Health Institute, 201 West 89th St., N. Y., Suite 1-F. EN 2-9242

ENTERTAINMENT

LOUISE LLEWELLYN—Numerologist and Astrologer. Your present events $2. Detailed forecast of your next twelve months $10. Send name at birth and birth date with check. 147 N. Stanley Drive, Beverly Hills, California

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COUTURIERS' CHOICE IN FINE FURS. Sheared beaver, prime Canadian mink, satiny caracul—have your coat made now by Molot, formerly with Bergdorf Goodman Fur Corp. Molot, 21 E. 56 St., N.Y.C. WIckersham 2-6261

RICHARD KOPPEN, formerly with Gunther's, re-designs, remodels, repairs and relines your furs at reasonable prices. Also showing latest models in fine furs. Skilled workmanship. 17 West 45th St., New York. BRyant 9-3368

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NEXT SEASON'S MODE FOR OLD FURS Give your old fur coat a new lease on life. $25 for this splendid remodeling service; includes restyling, repairing, refitting, cleaning, glazing, seam reinforcing, new silk lining, loops, buttons; 2 years' guarantee, 3 years' storage. Additional fur if needed supplied at lowest cost. Tel. LAckawanna 4-6788 for a bonded messenger. Harry Jay Treu, Inc., 147 W. 35th St., 18th fl., opp. 35 St. side of Macy's, N. Y. C.

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J. SCHAEFFER, custom Permanent Wave specialist. The modes of the hour flatteringly interpreted by artists—Hair styling, air conditioned, refreshing salon. J. Schaeffer, 590-5th Avenue (at 48th St.), N. Y. C. BRyant 9-6165

CHARLES BOCK, authority on permanent waving. Specialist on white and bleached hair. Individual Bobs and Hair Goods. Charles Bock, 20 East 57th Street, New York City. Telephone PLaza 3-3900 for appointment

EMILE ROCKEFELLER CENTER —Hairdressers, authorities on Permanents and Color Corrections. Perfect service in restful surroundings. Pleasantly Air Conditioned. 30 Rockefeller Plaza. Tel. CIrcle 7-1995-6-7

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C. LEONCE FOR ADVANCED HAIR STYLE Noted for incomparable chic & originality. His Self-setting wireless permanent has been the talk of this continent. Specialist in Scientific Hair coloring. 9 E. 53 St., N. Y. WI 2-0399

FRED the Hairstylist, creator of Hair Styles in vogue. Hair and scalp rejuvenation under meticulous supervision. 18 E. 49th St., EL 5-2220. Also Washington, D. C., Branch at Phillipsborn, 11th St., between "F" & "G". Tel. Nat'l 4174

Vogue's ADDRESS *of shops*

Where to get it.... Where to have it fixed.... Where to have practically anything done.... Here are listed some useful suggestions to help you solve your shopping problems.

If you don't find what you are looking for in these columns, write to Vogue's Address Book, at 420 Lexington Avenue, New York City, and we will try to find it for you.

FOR CANADIAN TRAVELLERS. If you're contemplating a trip to Canada this autumn (or later on for skiing), you might include these shops in your itinerary. You're allowed one hundred dollars exemption from duty, remember, if you're in the Dominion more than forty-eight hours. And with no passports required, crossing the border is a simple matter.

If you're going to Montreal, visit Henry Morgan and Company, on Phillips Square, and invade the sweater department. You'll find the wonderful classic kinds, with cardigans to match, in Shetland and cashmere. Certainly you'll want to have a fling at the Munro tweeds, too. You'll like the store—it succeeds in making you feel completely at home.

Then walk across the street to Henry Birks and Sons for china and silver. They have a grand collection of antique English silverware, and Sheffield, and you can stock up on wedding presents for years to come.

If you go to Hamilton (which you probably will if you're approaching Canada via Buffalo), the Herbert S. Mills Gift Shop should claim some of your time. We warn you to allot several hours there—you'll want to do a lot of browsing among the vast collections of English bone china—Royal Doultons, Mintons, Wedgwoods.

In case you'd like to know in advance just what you can find, we suggest you write to these shops, for all three have exceptionally attractive booklets.

ASTROLOGER-NUMEROLOGIST. Everybody loves to be told what the stars, or numbers, have to say about them. The next time you're in a curious mood, you might consult Louise Llewellyn. Send her your names (all of them) and birth date, and she'll do an astrological and numerological reading for you. It's a nice idea for a birthday present. Or you might send a reading, instead of a mug, to the next baby that comes along. If you live near Beverly Hills, invite Miss Llewellyn to one of your parties, and let her do character analyses of your guests. Jot down her address; it's 147 North Stanley Drive, Beverly Hills, California.

HAIRDRESSERS (Cont'd)

ROBERT MAKES YOU BEAUTIFUL. His Flexible Permanent is youthful, individual. Special attention to dyed, bleached, white hair. Autumn Coiffure designed and waved, $1.50. Booklet. 675 5th Ave. (53 St.) PL 3-9023

SATTLER'S fifty years of experience mean easy and perfect control over problem hair. Permanent waving, hair coloring. Hair goods carefully made to order. Sattler's, 18 E. 53rd Street, New York City. WIckersham 2-3443

JOSEPH, ART HAIRDRESSER'S wireless permanents are durable, glossy—styled by experts. We recolor hair in the most youthful and natural shades. Lasting finger & marcel waves. 31 West 58th Street, New York. PL 3-6649

IVAN—15 years on the Avenue. Finest Permanent Waves—all methods—for all textures of hair—$10. Ivan's quick flower-scented setting lotion, $1.00 by mail. 665 Fifth Ave. (corner 53rd St.). ELdorado 5-7565

HAIR COLORING

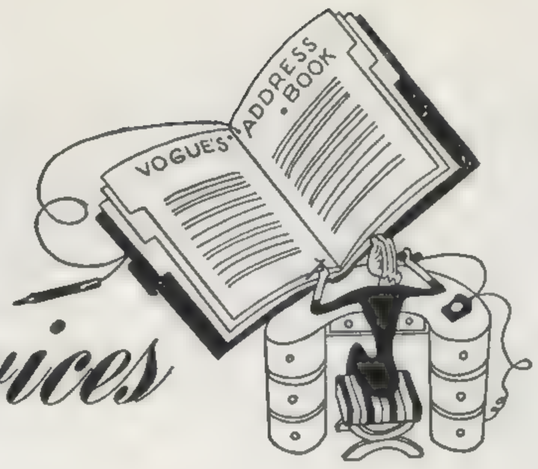
HAIR COLORING DONE SCIENTIFICALLY on grey and fading hair, with beautiful, natural results. Scalp treatments sponsored by physicians. Mary Greene, 1 East 53rd St., New York City. Telephone PLaza 3-0591

FRANCOIS, HAIR COLORING SPECIALIST, will restore your hair to its natural color and lustre. "Badly Dyed" or "Over-Bleached" hair expertly corrected. Free consultation. François, 11 East 45th Street, N. Y. C.

LAURENT considers Hair Coloring an art demanding the greatest care and skill. Your hair problem will be solved expertly and beautifully. Free consultation gladly given. 683 Fifth Avenue, New York. WIckersham 2-5212

DID YOU KNOW that Vogue's Address Book can help you out of many a spot—from a cigarette burn in your newest dress to a cook who walks out the night of your dinner party? Plan to use this service frequently

BOOK *and services*



A MOVING TALE. John Scott is the man to de-headache your moving, for he has convinced us that it can be as simple to the movee as the magic-carpet method. Mr. Scott begs you to let him and his crew of experts start three weeks ahead of time. Then he'll examine the apartment to be moved out of, and the apartment to be moved into, and take Measurements. He'll figure out which rugs can be used, and refit them if necessary. He'll cut or redrape the curtains to accommodate their new windows. Often he and Violet (his decorating and working-over specialist) can cut down old draperies so that the worn-out parts can be lopped off. And he'll make to specification, or renovate, Venetian blinds. Bookcases and extra cabinets will be installed in time to receive your belongings on the Fatal Day.

Somewhere in the course of the Move, he'll see that your rugs and curtains are cleaned, and your furniture re-upholstered. (If there's some ink where it shouldn't be, let him eradicate it—he can do that right on the premises, matter of fact.) His address: 150 East Seventy-Ninth Street (Bu. 8-4316).

SHOPPING AID. If you've ever wished for a reliable Someone who knows where to shop for things both ordinary and extraordinary, Georgette Dunbar Evans is your answer. With irreproachable taste, she can either lead you to these places, or you can put your trust in her, and she'll do all the buying for you. She has done entire weddings—from purchasing every stitch of the trousseau to ordering the wedding-cake. And that is the *n*th degree of faith! She knows about such puzzling facts as where to have a ring made from a coat of arms, for instance, or where to find hard-to-find old prints. She's at 522 Fifth Avenue; her phone number is MUrray Hill 2-1193.

SERVANTS' UNIFORMS. If you're interested in new servants' uniforms, we give you Katharine Robeson's name. She's been in business for many years, and her uniforms are all endowed with that Right Look. She will send you samples of her well-designed dresses, so that your to-be-outfitted servants can try them on, and the necessary alterations made. We saw a selection of her percale, silk, Sudanette, and crêpe de Chine dresses, ranging from about $6 to $15. She also has unusual aprons (some have strings of the same material as the dress); and collars and cuffs to match. To get in touch with Miss Robeson's bountifully scattered representatives, write to her at 318 West Springfield Avenue, Chestnut Hill, Philadelphia.

HAIR GOODS

MANUEL TRANSFORMATIONS—Puffs, curls, side and back pieces, bobs, gentlemen's wigs & toupees. Costs no more to buy from a specialist. 10 Rue Royale, Paris, and Manuel Building, 988 Second Ave., New York City

HEEL PROTECTORS

WOMEN DRIVERS—Protect your shoes with Ramey Heel Protectors (Styles for Cuban & Spike Heels). Available in patent or kid at Notion and Shoe Departments—or send $1. with order to 780 Poplar, Memphis, Tenn.

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ANN RITZ—Pearl expert. Creates French designs for bracelets and necklaces out of loose pearls. Genuine and cultured only. Restrings pearl necklaces while you wait in a comfortable salon. 665 Fifth Ave., N. Y. PL 5-8146

MAIDS' UNIFORMS

MAIDS' Aprons & Dresses of Distinction—Imported & domestic fabrics. Address of representative in your vicinity sent upon request. Katharine M. Robeson, 318 W. Springfield Avenue, Chestnut Hill, Philadelphia, Penna.

MENDING—REPAIRING

DAMAGES IN ANY FABRIC rewoven like new. Specializing in woolens, linens, silks, & laces. Hosiery repaired, overcoats renapped, & shine removed. Mail orders, write for circular. French American Reweaving Co., 100 W. 57, N.Y.

THE ADDRESS BOOK is a directory of specialized shops where you can find the most unusual articles and services that you might look for elsewhere in vain. Your letter will bring you complete information as to rates, etc.

MILLINERY

LIL PICARD, 677 Madison Ave. (upstairs), brings Paris to New York. Popular pompadour and well-fitting sports hats in stockingette, duvetine, velvet, & felt. Don't forget the bag to match. Mail orders filled promptly. BU 8-3215

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CASH'S WOVEN NAMES cost so little and insure your belongings against loss or misuse. Attach them with Cash's No-So Cement. Write Cash's, 20 Chestnut St., So. Norwalk, Conn., or 6203 So. Gramercy Place, Los Angeles, Cal.

PERSONAL SERVICE

ARE YOU WARDROBE WEARY? Discover The Dressing Room Re-Sale Service. Slightly used apparel of the better sort resold. 41 West 51st Street, New York City, Telephone ELdorado 5-1344. Hours from 12 to 6:30

SHOES

SHOECRAFT, 714 Fifth Ave., New York City. Famed stylists to the narrow foot and heel. Sizes 2½ to 12, AAAAA to C. Send for booklet VC. Expert mail service. Charge accounts. Also custom made footwear on your own last

I. MILLER has two shops specializing in hard-to-find sizes 8-10, AAAA-C. The new fall collection includes stunning shoes for all occasions. 450 Fifth Ave. at 40th St. and 49 West 34th St., N.Y.C. Charge accounts invited

SHOES REBUILT

LIVERPOOL SHOE REBUILDING CO. Boots, Shoes and Wedgies rebuilt, restyled and corrected to fit. Shoes lengthened, shortened, widened. Orthopedic, Dyeing, & Order Made Depts. Mail Orders. 138 W. 34 St., N. Y. (opp. Macy's)

VOGUE'S ADDRESS BOOK is a convenience to help you discover useful services around town. If you are looking for something which we have not listed, drop us a line and tell us about it. We will try to find what you want

SHOPPING COMMISSIONS

EDITH V. STOVEL, INC. Shops for Value, not "bargains." The better shops at your doorstep. Featuring country clothes and autumn fashions at no extra charge to you. 366 5th Ave., New York. WI 7-3288. Cable Edivalsto

SARAH BOOTH DARLING. Accompanies out-of-town patrons or shops for you. My experience & service are yours at no extra charge. 23 West 85th Street, New York City. TRafalgar 7-6450—if no answer, LExington 2-1100

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SWEATERS—from Scotland. Pastel cardigans and pullovers of cashmere and Shetland wool. Favourably priced under a preferential tariff. Write for booklet. Henry Morgan & Co., Limited, Phillips Square, Montreal, Canada

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P. BASILE & SON creates for discriminating women, individual custom made suits, coats of finest imported and domestic fabrics, or your own materials; newest fashions; modest prices; remodeling. 17 E. 53rd St. VO 5-7584

JOSEPH FRAM formerly of Fortnum & Mason. Creator of fine custom-made clothes. Imported fabrics or your own material. Also ready-to-wear suits & coats from the Jaeger House of London. Expert remodeling. 15 E. 47 St., N. Y.

ANDRE BALOD—TAILOR—Perfect tailoring of coats, suits, furs & gowns in the newest fashions. Faultless fitting & finest workmanship & materials at minimum prices. Remodeling also. 38 West 56 St., N. Y. CI 7-8179

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WEDDING INVITATIONS—Announcements exquisitely engraved. Samples sent promptly on request. An authoritative service, prices reasonable. Discriminating comparison requested. Harcourt & Company, Louisville, Kentucky

WEDDING INVITATIONS or Announcements 50 for $2.50; with an additional 50 at $1.00. Visiting cards 100—price $1.00. Quality guaranteed. Write for free samples. Society Stationers, 4933 Ohio Street, Chicago, Illinois

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You are part of a more gracious, more fascinating New York, the city has new charm when you enjoy it from an apartment in THE BILTMORE.

See the delightful new apartments of 1 to 5 rooms, note the harmony of color and style, and compare them for good taste, comfort, livability and value. For information, call Rental Manager.

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THE SULGRAVE offers the "Perfect Home" to those desiring a distinguished Park Avenue address, luxurious appointments and service anticipating your every need.

Spacious suites of 1 to 4 rooms, furnished or not (some with serving pantries) on yearly lease or for shorter periods.

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Prix Fixe Luncheon $1.00

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PARK AVE. at 67TH ST. NEW YORK

TWO PIECE
BLACK VELVET
DINNER DRESS

Madame Et La Jeune Fille, Inc.
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in SLATER FOOTWEAR

With styling, materials and workmanship that permit no doubts—brook no misgivings. For example:

in black, brown or blue suède with matching braid

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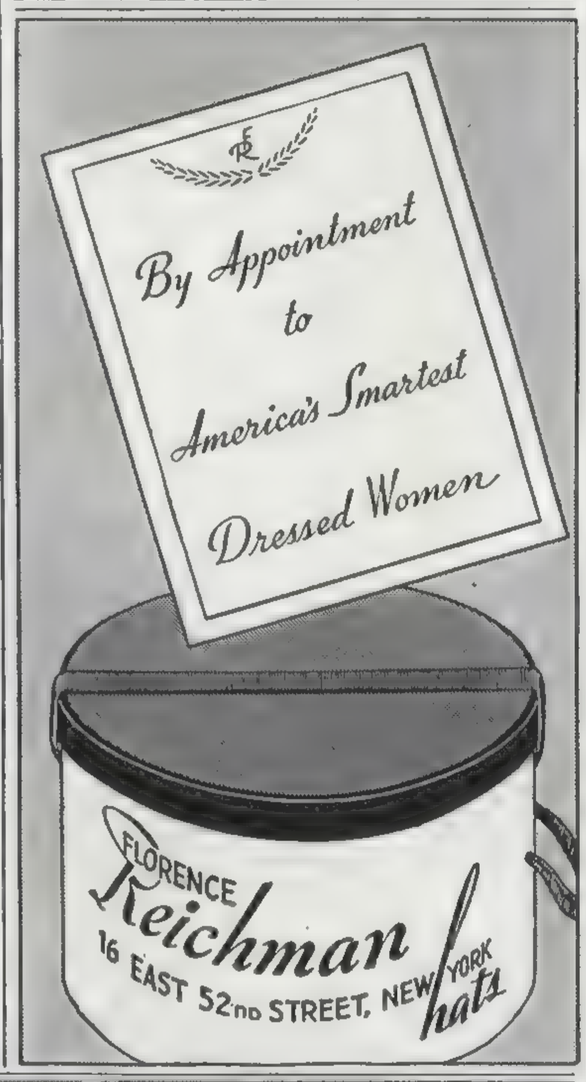
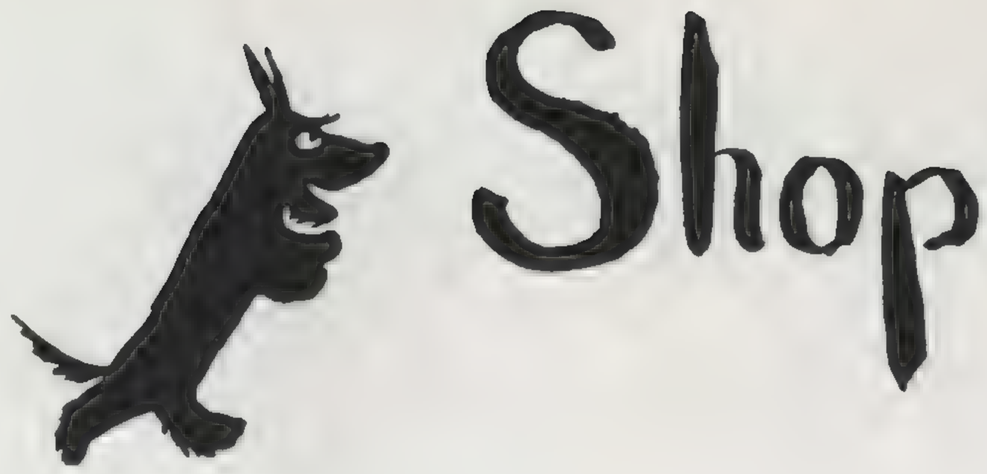
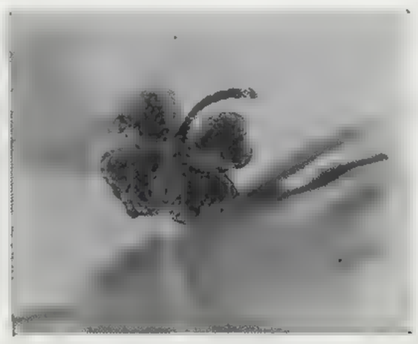
J. & J. Slater
NEW YORK: 575 MADISON Ave. and 415 Fifth Ave.
EAST ORANGE: 594 Central Ave.
WASHINGTON: 1215 Connecticut Ave.





Rare Luck: Coming back from the dreamy isles of summer, your Hound has plunged right into the brisk, autumn buying-spirit. Here, as usual, is the list of things to covet. In the upper right-hand picture: a four-leafed clover, and one that wouldn't be seen dead in a clover-patch, for it is made of emeralds and diamonds; ninety-seven of the former; and a hundred and nineteen of the latter. If luck is *really* with you, you will have the $1,500 with which to buy this pin.



The ring in the picture just below it is really one of the prettiest we've seen in a good long time. In the first place, it represents a pair of daisies, and we love those. To make it more interesting, one blossom is of blue-white diamonds, with a canary diamond heart, and the other is vice versa, with a blue-white diamond stem. Set in platinum, it costs $750. Pin and ring are from Mermod-Jaccard King, St. Louis.

Any One's Luck: You don't have to spend real emerald-money to get a four-leafed clover. Max Schling has them growing in pots, for $3 (quite a big pot, too). They don't last as long as the jewelled one, but they're pretty and gay, and a good present for people moving into a new apartment or getting engaged or taking any Big Step. Mr. Schling is at 765 Fifth Avenue.

Enigmatic: Here, at the right, is a hat that is rather severe, as to general outline; a good tailored suit hat. But it turns flirty with a fountain of black coq feather right in front, and veil misting all around. It's by Rose Saphire; yours for $25, in stitched velveteen. Miss Saphire's famous turbans grow more inviting every year, and this crop will convince you that you *are* the type, even if you haven't thought so before. 501 Madison Avenue.

Beauty Is, Beauty Does: The new corsets at Franceva's are so pretty that you'd think they wouldn't need to be sensible, but they are. One we liked particularly was a white satin pantie-girdle, cut very high at the top and very low on the thighs, making a long, smooth, unbroken line. Around the top of the corset was a border of tiny, tiny pink roses, painted there by Margaret Sarg (cousin of Tony).

Miss Sarg is decorating the Franceva corsets with butterflies, little blue bows, flowery monograms, or what-you-will, in washable oils. It makes you sad that nobody will ever see them except you and your laundress. You know that Franceva's corsets are marvellously well-made, individually planned, made of lush, but rugged-wearing fabrics. 16 East Fifty-Second Street.

Hound comes back

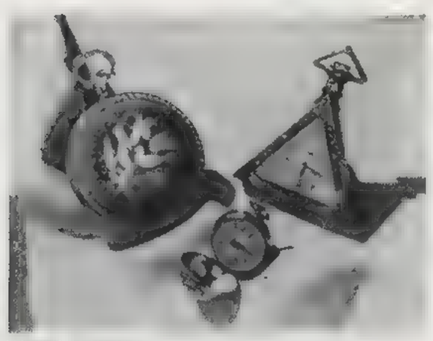
Redskin: These pyjamas have the loveliest feel imaginable, soft and light. They're made of brushed rayon, in Aviation Red, piped in white. You can really use them as lounging pyjamas, as well as sleeping ones. They seem particularly apt to us for use in boarding-school or college.

You can buy them at the Kayser shops for $3.50, and if you don't want red, you can have them in Clipper Blue.

Little Lamb: This snowy white sports coat is made of baby lamb. It's lined with red flannel, and piped at the neck and down the front with narrow borders of red and dark green felt. Collarless, it zips down the front. You can see in the photograph what a wide and handsome flare it has in the back, falling from a high yoke.

You can have it for $55, by applying to Lanz of Salzburg, 547 Madison Avenue. (On or about September 15, their new address will be 668 Fifth Avenue.) Lanz has quite a handsome selection of other lamb coats, too—some with hoods, some silver-buttoned, some lined with his own cotton prints, which are cheerful and Tyrolian; but this one is still our own favourite.

Special: For a very special party, or to give away as a tiny gift, you can have book matches made with your photograph (or your dog or house or cat). Just give the negative, or a clear finished print, to Evelyn Reed, 524 Madison Avenue, along with $7 for fifty books, or $12.50 for a hundred. The photograph is transferred to the match-book cover by hand. This sounds like slow work, but actually it doesn't take long to have them made.



VOGUE STUDIOS

Old Time: Left are three old watches from the collection of Berns, 435 Madison Avenue. First, an enamel one with a pale green enamelled background, with a design of doves and roses, circled with seed-pearls; $150. Second, a strange old triangular watch of sterling silver with the numerals replaced by symbols. The price is $12. In the foreground: a tiny golden globe watch, with the seas and continents all indicated—lumping Time and Space handily together, and beautifully done; $50. Other curiosities in the collection include a musical watch, which plays a faint sweet little tune, and several watches set inside gold walnuts. It's worth your while to go and look at these before some collector descends upon them, and they March On.

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SHOECRAFT
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Specialists in fitting AAAAA to C
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An Easy Mark in AAAAA
This step-in will lead the long narrow foot a life of cushioned ease. Only Shoecraft could conceive such a sophisticated young shoe and make it as soft as down and light as fluff. Seeing is believing. Order your pair in black or brown suede with crocodile calf...12.75

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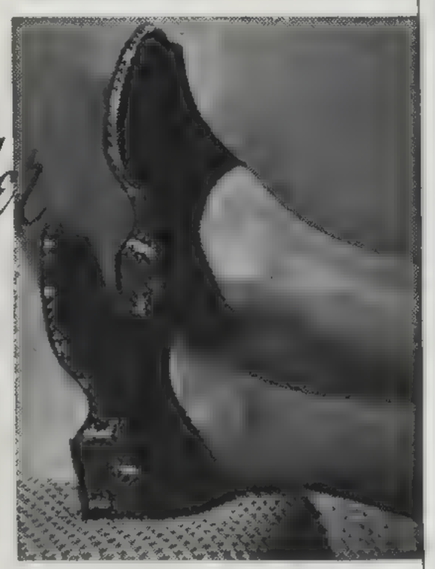
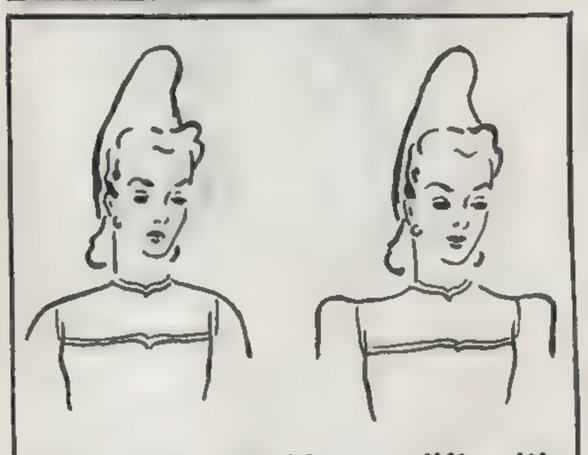


$7.75

Tree snake glide on velvety black suede. Also brown or navy. Sizes: 3-10, AAAA-B.
MAIL ORDERS FILLED WITH CARE
For the correct size, send the numbers inside a good fitting shoe.

544 NORTH MICHIGAN, CHICAGO
Also: Evanston, Oak Park, South Shore



Give your shoulders a lift with
PANKEY'S PATENTED PADS

The new fall silhouette demands broad, smooth shoulders. No dress will look "Fall 1940" without them. No matter what your figure you can have this smart and lovely line (it's slimming, too, you know) by the simple addition of Pankey's Patented Pads to your dresses, coats, suits, sweaters.

They're designed to fit any shoulder smoothly and invisibly. Just tack them in or snap them in.

Regular black or white
$1.25 per pair . . . 6 pairs, $6.00

Postage Prepaid

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by
bernice charles
711 Fifth Ave., New York

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■ 25 superb flower engravings, reproduced in full color, suitable for framing, with an introductory essay and biographical notes by Richardson Wright. Enclosed in a handsome case $5 (postpaid).

THE CONDÉ NAST PUBLICATIONS, INC.
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Shop Hound comes back

MORE ON PAGE 35

Plaid: Marinella happens to be the name of this dress, but any little girl would be glad to give it her name, we're sure, if she could but have the dress. Marcelle Julien makes it of imported plaid wool. This one is in pumpkin colour, blue, and green, but you can have it in other colour combinations, as well. The collar is of eyelet embroidery and lace. The skirt, fuller than full, swirls out from a very high waist.

For little girls of six or older, Miss Julien has made a charming little peppermint-striped silk dress, with a pleated skirt and a panel set diagonally in the collarless top. Sweet in pink or blue. 22 East Fifty-Fifth Street.

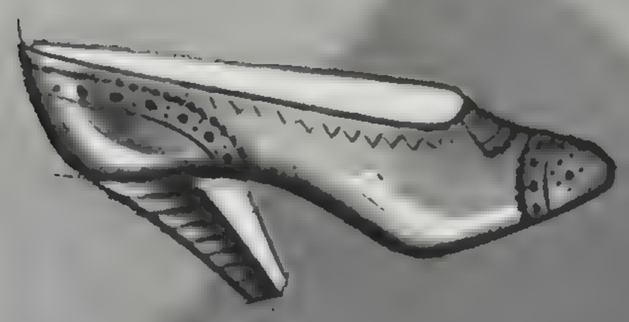
Flip-Top: We've found a little carryall that appeals to us, and takes the place of a bag for people who have their hands full. It's a sort of double envelope of Botany Clan Tartans or plain-coloured flannel. You wear it looped over your belt—and cigarettes, money, and other valuables won't fall out because a little loop slides down over the opening and keeps them safe. You'll understand it better when you have one. You can: for $1 at Lord and Taylor, or Neiman-Marcus, Dallas.

Revolution: The sandals which you see in this picture may look innocent enough, but they are of a startlingly revolutionary character. Their function is not, as you might easily suppose, to be merely good-looking sandals. They have a mission: to exercise your feet scientifically. Notice the inch-thick wooden sole attached to the shoe only at the toe. It's like a newly-shaped piece of floor for you to walk on, with support *behind* each arch and no support *under* the arch. This forces you to grip with your toes and flex your middle arch with every step—much better exercise than picking up marbles. And if your toes grip hard, you'll pick the wooden sole up off the floor with each step and develop a lovely rolling gait.

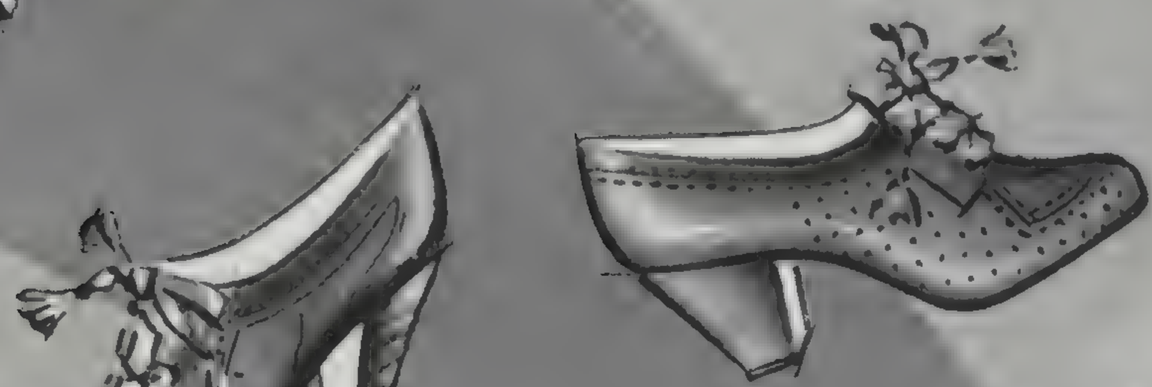
Wear them casually around the house, or walk briskly up and down several minutes a day. Buy them at Macy's or T. O. Dey.

Princess: This dress is made of pink broadcloth. The ruffly collar and the short, puffed sleeves are of pink dotted Swiss, trimmed with a thin edging of Valenciennes lace. The skirt is very full, and the sash ties in back. Miss L. Brogan makes it, and sells it for $26 at 444 Madison Avenue. You should *see* another dress here, too—a yellow piqué one; has bees sewn on the skirt, and is piped with green and brown rickrack.

VOGUE STUDIOS



FASHION GOES TO *Finishing* SCHOOL



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INCORPORATING VANITY FAIR

SEPTEMBER 1, 1940

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8 P.M. perfectionism—made for America, made by America. Covered up, but sirenish sheath of black beaded chiffon. Sophie Gimbel's sophisticated design from Saks-Fifth Avenue. Harriet Hubbard Ayer's "Mapleleaf" make-up. Flato jewels

We wish it to be known that we have on hand a stock of Caron perfumes imported prior to the severance of communications with France

These perfumes are obtainable through our customary distributors, the better retail stores. We hope the quantity will be sufficient to meet the Fall and Christmas requirements of our customers and we hereby gratefully acknowledge their patronage

Caron Corporation
New York

Vogue's-Eye View of the American Fashion Openings

THIS is the issue of Vogue that, in other years, was called "Paris Openings." But this year, the needles of Paris have been suspended, temporarily we hope, by the fortunes of war. And for the first time in memory, an autumn mode is born without the direct inspiration of Paris. For the first time, the fashion centre of the world is here—in America.

Into every mind concerned with clothes, the question repeatedly arises, "What will America do without Paris fashion?" In answer—we give you this and the next issues of Vogue that show how superbly America has met the challenge.

How long the isolation will last, no one knows. At the moment, there is no clear picture, no plan, no authoritative word on the future fate of the Paris *couture*. Many of its geniuses are scattered. Schiaparelli is temporarily in this country—in this issue is an article written especially for Vogue in which she recounts the exodus of the Paris couturiers and their hopes for the future. Captain Molyneux, Creed, Paquin, Worth, Victor Stiebel, Digby Morton, Norman Hartnell, and Lachasse are planning, as we write, to show collections in London.

Meanwhile, American talent has risen to the occasion with all its native resourcefulness and skilled dress-making technique. The years of Paris dominance and Paris tradition can not help but have their influence. But aroused is a new eagerness, a reaching to achieve—if for any prolonged period importations are cut off—clothes with the definite and recognizable quality of America.

Edna Woolman Chase

Benedictine-Brown and Black

Straight from the American Openings

STRAIGHT from America—you will take your fashion pronouncements this autumn. For Paris is in eclipse, temporarily at least. And this, Vogue's American Openings issue brings you the first chapter in the most important fashion openings America has ever held. September 15 Vogue will complete the story, with over a hundred American designs for *all* purses.

Straight, too, is the silhouette story America tells. All but the infants will say good-bye to the giddy, twirling skirts of yesteryear. A straighter, narrower way lies ahead. Constitutionally, it's pretty effective on our willowy American figures—when you hold yourself as erect as a West Point cadet.

Not that a match-stick is the new idol. You'll have curves, of course—your own natural ones (and they'd better be good). And you'll have freedom—there's plenty of walking room, for all the illusion of narrowness. Interruptions will relieve the line. A flounce, like a dust-ruffle, may jut out below the knees. A peplum, or a low sash, or two colours may subdivide.

Above this slender stalk of a body, the head must be an eye-turning ornament. A pompadour, please—if your profile permits. But obligatory, hair brushed up from the temples. Have either the tiniest hat of fur or feathers or a great, flaring frame of a hat—but it must be decorative, important.

Specifically, you might begin September in a slim dress of beige jersey—a hat and a gigantic bag of leopard or summer ermine. Or in a cognac-brown suit, with a hat and muff of black fox or that new Paradise fox, on which are grafted long white monkey furs.

By night, encourage a naughty look. Be all covered up in a sirenish sheath, sleeves to your wrists, décolletage high except for a low V in front. Let there be glitter somewhere. Add a fur hat and muff to your sleek dinner-suit. Save your swirling skirt for a débutante party or an Inaugural Ball. And for your evening coat, swipe a day idea: a great camel's-hair polo coat to the floor or a real trench coat made of supple gold kid.

Love the light look—putty-beiges, greyish-brown like beaver. Love cognac-brown with black; blue with black; black with emerald, scarlet, flamingo-pink. Mix plum and pink for sports. And, for once, have no scruples about wearing orange—either day or night.

There's more about the complexion, the constitution, and the creators of the new American clothes on the following pages....

Opposite

American ideal for dining. New—the duet of black with Benedictine-brown silk crêpe. New—the covered-up allure. New—the pheasant head-dress. New—the jet glitter and onyx jewels. Germaine Monteil designed dress and "Dark Fire" make-up. Dress from Bonwit Teller; Bullock's-Wilshire; Ransohoffs. All the jewels are by Guitel Montague

PHOTOGRAPH BY HORST

Straight from the American Openings

Slim black wool, civet-cat flounce; Hattie Carnegie; J. Magnin.
Slim black crêpe; fringe tunic; Falkenstein

Germaine Monteil's slim black wool and leopard; Bonwit Teller; Bullock's-Wilshire, Martha Weathered

Pompadour tassel on Madame Pauline's taupe wool jersey turban

The designing ace, Madame Valentina herself, her own black, long-sleeved dinner-dress, her own Crusader's dinner-hat,

Valentina – the original

America presents:

Naughty

Covered but naughty—lace top on silk jersey sheath. Original from Saks-Fifth Avenue. All jewellery; Roy Johnston

HORST

Black

Very *femme fatale*—seductive jersey top on a silk sheath. Original design by Hattie Carnegie. Also at I. Magnin

Spire-of-Manhattan Silhouette

AMERICAN COLLECTIONS

—*for the first time "on their own"*

New York Openings:

The scene shifts, the fashion spot-light turns on New York, and our title changes from "Paris Openings" to "American Openings." Collection atmosphere is much the same, whether Paris or New York, overcrowded and tense, comfortably relieved in New York with air-cooling and no-smoking rules. There is the same solid background of good wearable clothes spiced with amusing nonsense, the same "have I guessed right?" question in the eyes of the designers, the same searching look in the buyers' eyes for something new, something becoming, above all, something salable.

All attention is turned on these American Openings now that Paris fashion is temporarily isolated. Actually, American collections are far more extensive than Paris ones, providing clothes, not only for the woman who has them made to order, but also for the vast and discerning group of women who buy their clothes ready-made.

Who's who in American design

Among those who design directly for the individual are: Valentina—Russian, dramatic, and superbly simple in her designs. Herman Patrick Tappé, witty, imaginative, with a tender thought for brides. Jessie Franklin Turner, famous for femininity. Arthur Falkenstein, exponent of the distinguished.

Designers for the individual, too, are the country's finest shops. Hattie Carnegie and Bergdorf Goodman have large staffs of talent. At the helm of Henri Bendel's designing is Mr. Leon, and Mabel McIlvain Downs made a special fall collection for them. Saks-Fifth Avenue has Sophie Gimbel, disciple of sophisticated simplicity. At Bonwit Teller, there's the knowing Fira Benenson. Milgrim and Stein and Blaine design specially for their clientele. And at Jay-Thorpe's is a new department of moderately-priced originals, with Wilson Folmar designing. In California, Magnin has a corps of designers; Bullock's-Wilshire, the famous Irene; Ransohoffs, Madame Labbé. Many screen designers, such as Howard Greer, dress off-screen clients.

In the great American wholesale world are many designers—sung and unsung. The gifted Germaine Monteil. Omar Kiam, whose name long blazed on film programs. Nettie Rosenstein, a reverently fine dressmaker. Clarepotter, colourful sports talent. The famous-for-her-suits Louise Barnes Gallagher. Joseph Whitehead, superb hostess-gown and evening gown maker. Blotta, who has a wonderful way with wools. Mangone, expert on suits and coats. Charles Armour, noted for his little day dresses. Pattullo, for woman-of-the-world afternoon and

A dress for a sky-line is this perfect sheath of delicate black lace—one of the new dresses of the straight-skirt reaction. Its fluid, vertical lines are broken only by a short-in-front and long-in-back cape collar. And deep blue paillettes twinkle all over it, like stars—or the lights of Manhattan. This is an original design from Bergdorf Goodman

LUIS LEMUS

evening clothes. Kalmour, for dresses débutantes love. McMullen, Wragge, and Vera Maxwell—sports aces. Brigance, the play-clothes individualist. James Rothenberg, evening clothes dramatist. Renée Montague, a clever colourist. Charles Cooper, who has a flair for sophisticated formal clothes. Eisenberg of Chicago, whose wearable clothes are loved by American women.

French and British fabrics

Almost all the American designers have had the help, until now, and the inspiration of French craftsmanship through the little button man, the little belt man, the little woman who does original embroidery designs, all of those people who were the backbone of the French *couture*. Above all, America has had the great French and British fabric industry to draw from —in the recent Openings, many of the models were of French and British fabrics. Contact with Paris has been so recent and so strong that evidence is still traceable in many Collections. But out of these Openings have come new lines and new clothes for the American 1940 scene.

Slim by day and sleek

This is the new look—a slimness broken by the slight flare of a fur peplum on a jacket, such as Carnegie's black fox peplum on a bishop's-purple suit. Slimness broken by the sudden flounce-like flare from a long, tubular bodice or jacket that is the favourite line of Germaine Monteil. Slimness accented by a tied look around the hips or broken by a straight finger-tip jacket, such as Henri Bendel's on page 68. Slimness that is a wonderful foil for a huge muff, preferably black fox, or for furs used in any form. Slimness that is perfect for that irreproachable velvet suit, such as Sophie Gimbel's blue one at Saks-Fifth Avenue.

Slim by night and covered

Your evening silhouette is the twin of your day line; the same tied-around-the-hips Callipygian look—witness Omar Kiam's wool on page 91. The same peplums in fancier evening forms, such as Joseph Whitehead's red coq feathers or Germaine Monteil's gold lamé belt peplums. The long, slim torso exaggerated by clinging sheaths, like Bergdorf Goodman's pail-letted lace on page 48. The same covered look as you have in the day, even though the covering is only a slim layer of black net or lace that gives you a naughty Merry Widow look. Even Mabel McIlvain Downs, who has always been the queen of bouffant designers, is now making beautiful, slim, draped jersey dresses in several tones for Henri Bendel.

Day fashion into evening

We repeat that you have to learn only one fashion lesson this season, since your evening clothes may well be longer versions of your day clothes. Omar Kiam makes a classic camel's-hair polo coat that differs from your day sports coat only in its length and its gold-embroidered buttonholes. And there is the startling example of a comfortable, casual trench coat made in eighteen-karat gold kid—you'll find it at Bergdorf Goodman. Perhaps the easiest-to-wear evening clothes that have been borrowed from day clothes are Hattie Carnegie's sweaters with pleated skirts—each pleat embroidered with paillettes, or Jane Derby's striped jersey with a satin skirt.

That sparkling, glittery look

Paillettes, beads, sequins, gold embroidery, and metal cloth by the yard give the Collections a sparkle—restrained only by the simplicity of the lines. There are new metal cloths, (Continued on page 119)

OPPOSITE:
Indian orange—rekindled, this year, along with other Indian colours. Orange, uninhibited shade of Indian Paint-Brush, with other colours or alone. First: Orange with green and black. A rayon satin sash on a silk-and-rayon crêpe dress. Second: Orange alone—flaming silk-and-rayon crêpe dress. Both dresses from Henri Bendel

PHOTOGRAPH BY HORST

Flare-Up
of Orange

• Black with green. One of 1940's favourite "black and" duets. Wool jersey dress. Veiled jersey turban. At Bergdorf Goodman
• Black with brown. Unexpected coalition of colour heading for pronounced success this autumn. Suit of wool jersey; Milgrim

America Presents — Black

with Colour

• Black with blue. Nettie Rosenstein's fox-banded suit of wool jersey. Fox shako. Bonwit Teller; Neiman-Marcus; I. Magnin
• Black with red. A suave town suit of suède cloth, framed with stone marten. Wool jersey blouse. Marten hat. At Henri Bendel

Blue—blazing newly in this autumn's bright blue weather—for a dashing tweed cape, slung over a straight tweed jacket and wool skirt. From Hattie Carnegie; I. Magnin

America Presents — Autumn

Blues

Blue revers and blue stripes for the jacket of this tweed suit. (You'll love blue in September as you did in May.) Costume by Blotta. Bonwit Teller; Bullock's-Wilshire

Blue—in a new woollen called Gallagher mesh—for Louise Barnes Gallagher's slim town suit. And another blue for velvet scarf and gloves. Costume; Bonwit Teller

HORST

America Presents:

Casual Mink

Beautifully casual, with assurance born of unerring lines—this supple mink coat. Wear it at night, with the mink-lined sleeves turned back to your elbow; or, just as rightly, toss it over a flannel suit. Jay-Thorpe. Jewels; Trabert and Hoeffer-Mauboussin

NEEDLES and GUNS

Before France fell, in Paris and in Biarritz, we fought to keep the great French dressmaking industry alive

By ELSA SCHIAPARELLI

BAKER

I left Biarritz with only three dresses, and this is my favourite – severe black silk. The collar, the cuffs of my gloves, and my stockings are all of white crocheted cotton. (My glasses are chained to the gold vanity-box.)

E. S.

ON my way to America, I left Lucien Lelong at the French frontier. "Please go for all of us," he said. "Try to do all that you can so that our name is not forgotten. We should like it to remain as it was. You must represent us over there. Assure everybody our work will start at the first opportunity."

We waved au revoir, and I crossed, on foot, the bridge leading into Spain. So my duty is plain. War is behind me, and I am given a definite assignment from the head of *"La Chambre Syndicale de la Couture."*

Right from the beginning of the war, of course, great difficulties confronted the *couture* in France. All branches of the industry were affected, and everything was upset. We could count on nothing. The accessories were immediately hit, with leather and metals for buttons and bags taken for the Army. Silks, some of them, were taken for airplane cloth. (But the manufacturers worked magnificently to supply us with other materials.) Certain dyes, especially some yellows, were proscribed. Rapidly we learned to do without all these things, however; to depend more and more on personal struggle and on the tricks of our own invention. When I found that I could not get buttons, I took the fastenings from dog leashes for my coats; I put chains through buttonholes.

This state of affairs made the spring Mid-Season Collections difficult, but buyers and private customers who saw our Collections agreed that Paris had not shown such beautiful models in years. Many were sorry later that they had not bought more generously. The showing was a remarkable demonstration of the spirit of France at this moment.

When work was well under way on our last showing, all the men were called up for the Army. Not a tailor was left, not one. I had to let every man go, but the women finished what the men had left. We managed to be ready, to give our best; and under this terrific stress, some creators made better designs than they had ever realized were possible.

We were distressed over the disappearance of our private clientele. There was only one country we could deal with—America. All others were out. To that worry were added our own private sorrows. All the women remained in the workrooms; many, as is usual in war, expecting babies. As they sewed, they talked of the war in Finland, of the babies born in the snow and wrapped in newspapers. For half an hour each day, therefore, these women worked on warm woollens for the babies of Finland.

Swiftly, unexpectedly, and grimly, before we knew it, the Lowlands had been invaded, and the Belgian calamity had come. Frenchmen rushed to help, and many of them were lost, killed. I left my Paris atelier to tour the front with the Salvation Army, opening *foyers,* canteens for them. When I returned to Paris, the Salvation Army Commissioner asked me to make a uniform for the women, a uniform much like the one I had worn. (Continued on page 104)

RAWLINGS

PARIS REPLICAS

Glittering beads, orange silk velvet, a slit skirt—this Schiaparelli dress and the two dresses opposite were inspired by designs of Community Silver Plate. Replicas by Kalmour. About $50. Best; Marshall Field; Ransohoffs

Mother-of-pearl paillettes curl like sea-waves on an aquamarine sheer silk jersey dress—a Lelong evening dress imported before the eclipse of Paris. Copy about $50. At Best; Lockhart's, St. Louis Silver bugles massed over the bodice and a skirt of silver Celanese rayon taffeta—a Balenciaga importation. Copy about $110. Milgrim; Marshall Field. Jewels from Trabert and Hoeffer-Mauboussin

Worldly woman,
American suit,
Afghan hound

KARGER-PIX

City careerist,
American suit,
Welsh terrier

CITY CAREERIST, her dog, her suit. Amiable in her apartment—this Welsh terrier. Compatible with her life—this attractive young suit. Hockanum grey flannel, efficient behind a desk, agreeable on week-ends, considerately $39.95. Felt beret, $10. Best; L. F. Ayres. Terrier: Mrs. Edward G. Clark's Champion Hotpot of Halcyon

WORLDLY WOMAN, her dog, her suit. Innately ornamental to her leash—this Afghan hound. Highly decorative to her wardrobe—this tunic-suit. Red-and-grey tweed jacket, grey jersey dress, new knee flounce. $79.95. Calf bag. Altman; Ransohoffs. Hat, $12.50. The dog; Mrs. Sherman Hoyt's Champion Rudiki of Pride's Hill

KARGER-PIX

Madame chairman, American suit, Cairn terrier

MADAME CHAIRMAN—a conservative in clothes. America respects her taste and her years, designs for her suits such as this brown Hockanum tweed. Considerate of her figure—the swallow-tail coat—considerate price, too. $45. Felt hat, $12.50. Lord and Taylor. Cairn terrier—Mrs. L. Tappin's Champion Grandlee o' Tapscot

CONFIRMED RUSTIC—and a confirmed believer in British tweeds. For her, America imports England's finest tweeds, makes them into easy suits such as this pink, brown, beige that neither briars nor muddy paws daunt. $69.50. Best; I. Magnin. Dobbs hat, $5. Gordon setter, English champion, owned by Mrs. Sherman Hoyt

Confirmed rustic,
American suit,
Gordon setter

America Presents:

The "good little dress," our forte, our backlog, our love

An american tradition,
a forte of our designers,
is the "good little dress."
We call it that affectionately,
and why not?
We practically live in it.
It has a range of occasions,
from commuting, to high tea.
It also has a range of prices
for lean or lavish purse.

These nine are
"good little dresses."

Furry shades

Three little dresses in gentle, furry shades. Each one crying for its complementary fur hat and fur muff—this year, you'll wear fur accessories early

• Far left: Almost the shade of mink is this soft wool dress. $39.95. Almost obligatory—mink hat, muff. Saks-Fifth Ave.

• Second: A tawny taupe—this dress of Forstmann wool, pleated yoke. $29.95. Tiny leopard hat; huge leopard muff. Best; I. Magnin

• Third: Just the shade of brown beaver—this Forstmann wool dress. $29.95. Add beaver touches. Bonwit Teller has it

Black with brown

Three little dresses with one of 1940's smiled-on colour duets—black plus bright brown

• Far left: Coppery rayon jersey for the bodice bands—the rest is black crêpe. $29.95. Felt hat. Bonwit Teller; I. Magnin

• Second: Tobacco-brown for yoke and skirt, black for the entire mid-section—that's the way this new two-colour dress works. Heller's satin-backed wool jersey. $29.95. Black suède beret. Bonwit Teller; L. S. Ayres

• Third: Black and coppery-brown checks for this slender wool dress, with pleated skirt. It's $45; at Lord and Taylor

RAWLINGS

Black with black

Three little dresses with just one colour idea—black. Black combining a variety of tones, nuances of crêpe, velvet, wool

• Far left: One band of black rayon velvet bandages the chest, another bandages the hips of this rayon crêpe dress. $29.95. Flared hat. Jane Engel

• Second: Black velvet collar and cuffs on a dress of Heller's satin-backed wool jersey. See the new low knee-flounce. $39.95. Black hat. Jay-Thorpe

• Third: Black velvet collar on a dress of Juilliard wool; a new side-fastening. $29.95. Lord and Taylor; I. Magnin

Costume components-

Fur hats,

FOX-DYED SKUNK PILL-BOX on a blue wool chullo; big muff. Lilly Daché; Neiman-Marcus

BEAVER KILTIE CAP topped with embroidered red and green suède. Sally Victor; I. Magnin

BLACK PERSIAN LAMB CAP embroidered with oak-leaves in eighteen-karat gold thread. From Lilly Daché; Neiman-Marcus. Jewels from Marcus

SQUIRREL-BRIMMED FELT HAT in soft grey. Squirrel muff. John-Frederics; Marshall Field

SEALSKIN OFF-FACE HAT. Safari-brown Alaska Sealskin on felt. Lilly Daché; Neiman-Marcus

MOLESKIN TOQUE, slanting up to a peak. Moleskin muff. John-Frederics; Marshall Field

fur muffs

A BLUE FOX HEAD perched diabolically on a taupe wool turban. Nice with a black suit, or a taupe one. Madame Pauline; Marshall Field

MINK POMPADOUR HAT with a pale, pale blue velvet bow. Florence Reichman; Marshall Field

AMERICAN BROADTAIL HALO and muff in brown and beige. John-Frederics; Marshall Field

BLACK PERSIAN LAMB BONNET—backing up your pompadour. Muff to match. Bergdorf Goodman

LEOPARD STOVEPIPE, narrow as to brim. Leopard earrings and bracelet. Walter Florell

PARADISE FOX SHAKO and muff. That fur—fox plus monkey fur. Hattie Carnegie; I. Magnin

PHOTOGRAPHED BY LEMUS BEFORE THE HUGE REFLECTOR IN THE CZECHOSLOVAKIAN BUILDING, WORLD'S FAIR

Origin... New York

32 INCHES is the new length (as we've been saying right along) for fur jackets. And 32 inches is the new length, too, for wool jackets. Reason—the influx of narrow skirts. Above—a black wool jacket in said length, swinging over a slim wool dress. The muff is marten. The hat is velvet, around which you, yourself, wind a marten scarf, twisting the ends around your neck. Original design from Henri Bendel

TWO TONES OF GREY—one a foggy dark grey, the other a blithe light grey—collaborate in this duvetine-like wool coat. The felt hat, too, duplicates the two greys. We hold the costume up as a notable example of the monotone method—one colour in various shades. For accent, a black fox muff and a jewelled clip. This is an original California design—from I. Magnin. The clip was designed by Laykin of Magnin's

Origin...California

Princesses Camilla and Francesca Rospigliosi, playing backgammon

Newport is Newport—and always will be

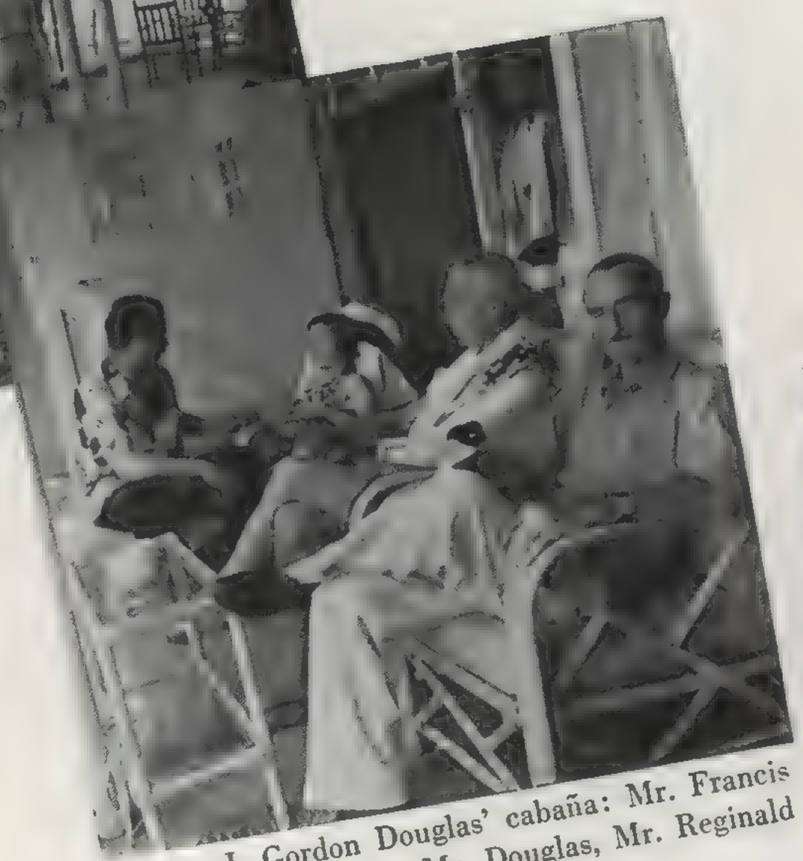
By JOHN McMULLIN

"NEWPORT is Newport." I am sure that would be Gertrude Stein's verdict, leaving the subject at that. Of all places, the changes of Time and Fortune seem to have affected Newport less than anywhere I know. Perhaps the secret is that it has always been, and still is, the most difficult place to get to—at least for a week-end—that can be imagined.

Well do I remember, when I was last in Newport fifteen years ago, those ghastly Saturday morning arrivals at six. The night watchman of some palatial villa would show me to a room where I was supposed to get an extra two hours of sleep before starting out on a dizzy week-end whirl. And to finish off an exhausting week-end, all the men had to leave the table in the middle of dinner of a Sunday evening and make a dash for the returning boat, which landed them amid the bedlam of a New York dock at five o'clock the next morning.

Now, the fashionable thing to do is to fly, and take a taxi-plane from Providence, which saves less time than one would think. All this has kept Newport, however, as it is.

Bailey's Beach, looking, with its cabañas, like the Lido



In Mrs. J. Gordon Douglas' cabaña: Mr. Francis Taylor, Mrs. Douglas, Mr. Douglas, Mr. Reginald Boardman, Mr. T. Markoe Robertson

Mrs. Richard Lounsbery, in her garden

Mrs. C. Mathews Dick

Mrs. Ottavio Prochet's dinner-table

Mr. and Mrs. Prochet

Miss Francesca Villa, at Fairholme

The freshly-painted, tree-shaded Victorian houses, and the formidable-looking palaces, surrounded by manicured gardens, exude an atmosphere of peace that is strangely in contrast to the world of the moment.

Coming from abroad as I did, a big lunch party at Dr. Hamilton Rice's seems more like living through the pages of some one's memoirs than actuality. The marble dining-room with the huge tapestry panel, beyond price and of surpassing beauty, the lace-covered table and the silver bowls filled with flowers, the perfect butler, the footmen, even the guests, are all part of the youthful memories of the last generation. The lunch party is as formal as before, and most of the women wear hats. Mrs. James Duke makes a part of the picture. In a simple white dress and a white hat, with strings of pearls around her neck, she looks as beautiful as I remember her in my yesterday of fifteen years ago. She is still one of the handsomest women in Newport. Thank Heaven, that the picture is not more changed, and that the objects of art and beauty that have found their way to America can not, we hope, suffer the destruction of their counterparts in Europe.

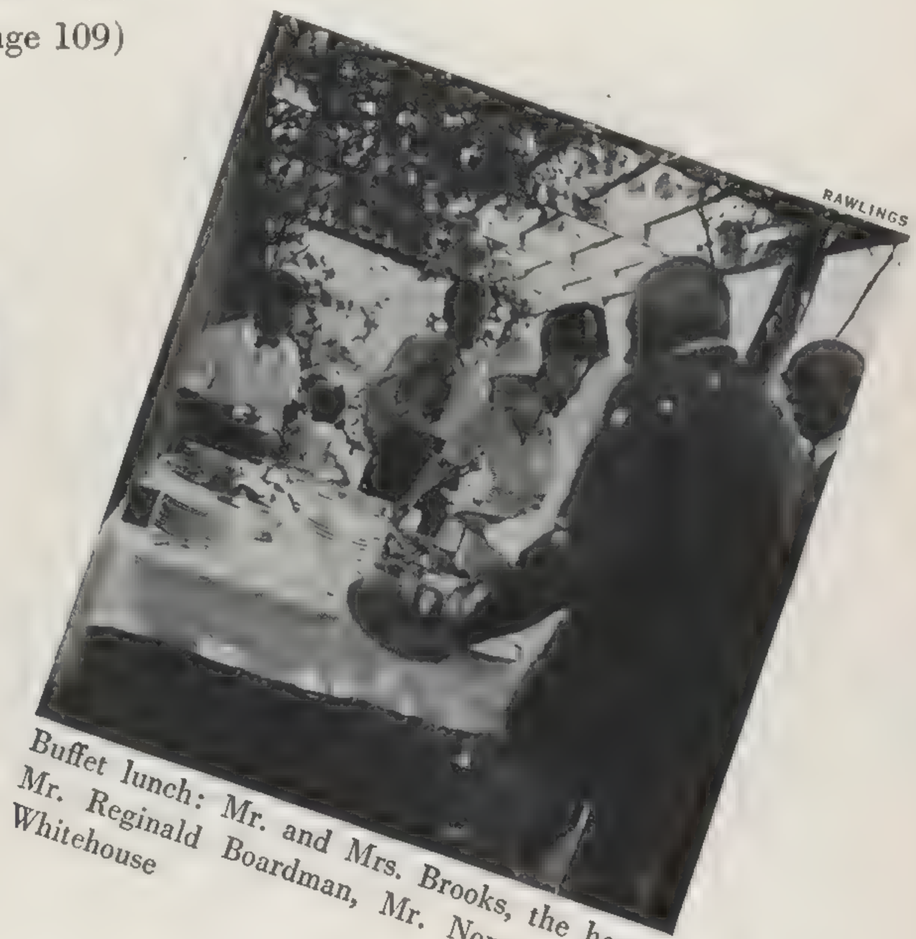
Here there are still houses that remind one of the great houses in Europe, now closed and perhaps even destroyed. Here, the Freddie Princes have given new life to Marble House, where they receive in the afternoon in their ornate Chinese teakwood pavilion. It was built by Mrs. Belmont for a party given for her daughter, Consuelo, then Duchess of Marlborough. Nothing like it could ever be built to-day. Now, Mrs. Prince, dressed in a white Chinese mandarin coat, and followed by a huge Afghan hound, uses it as a tea-house. The fantastic setting, the numerous silent servants, the soft music from a piano played in the corner, all recall the legends of Newport of the days of Mrs. Stuyvesant Fish, Mrs. Herman Oelrichs, Mrs. Astor, and Harry Lehr.

But all this is the picture of only one side of Newport. On the other side—the modern side—are the women who never wear any hats, who wear (Continued on page 109)

Playing Towie: Mrs. J. Gordon Douglas, Mrs. Norman de R. Whitehouse, Mrs. Aksel Wichfeld, Mrs. Dick

Mr. Schuyler Parsons' Charleston servants, setting his luncheon table

Mr. and Mrs. Harold Brooks



Buffet lunch: Mr. and Mrs. Brooks, the hosts; Mr. Reginald Boardman, Mr. Norman de R. Whitehouse

New Music School in the Berkshires

The Berkshire Music Center, this summer's important addition to the Berkshire Symphonic Festival

By Abram Chasins

EDITOR'S NOTE: *Mr. Chasins, the distinguished American composer-pianist and teacher, held the ASCAP Chair of Pedagogy at the new music school this summer.*

EVER since the beginning, in 1936, of the Berkshire Symphonic Festival, the temptation has been to keep calling it "the American Salzburg." Every one has mentioned the purity of the Festival's New England setting, its beautiful, damp green lawns, its sober wine-glass elms.

Every one has mentioned the peerless quality of the Boston Symphony Orchestra playing under Serge Koussevitzky, the concerts in the vast, plain, acoustically perfect Music Shed. Every one has mentioned the crowds, the shopkeepers from Pittsfield, the old ladies who drive from Lenox or Boston or Newport in 1919 Rolls-Royces, the young people coming with sandwiches to spend the day, the summer people from Stockbridge and Great Barrington, the farmers from Tyringham.

And now, this summer, there was something new to mention—the Berkshire Festival's permanent, tough core of educational purpose. For Koussevitzky has started a school, the Berkshire Music Center, which will have a continuing effect on American music. The students and musicians who came to Lenox, Pittsfield, and Stockbridge this year—overflowing the five school buildings, jamming the dormitories and all available lodgings for miles around—had an unparalleled opportunity to study the principles of interpretation, to hear superb demonstrations of those principles, and to work with men who are masters in every tonal field—conducting, composition, orchestral playing, chamber-music, opera, choral singing, and educational music.

There were three hundred and twenty-five students from every part of the United States, and from Europe. They each paid a fee of one hundred dollars for a six weeks' course in July and August. Twice as many applied for entrance as could be accepted. The courses were intensive, the entrance requirements extremely high. It was a carefully selected group which finally met on the beautiful grounds of Tanglewood, the home of the Center and the Festival. Many of the students came with established, professional reputations, others with high scholastic attainments.

There were two divisions in the school. There was the Institute for the more advanced and gifted students who came for work in interpretation and style, and in specialized musical subjects. For those of good ability, but less distinguished talents, there was the Academy, where the work was less highly specialized, but no less exacting.

The responsibility of running the complicated mechanism of the Center was handled by George E. Judd, the quiet, astute manager of the Boston Symphony Orchestra, and by Mrs. Margaret Grant, who had the modest title of "Secretary." Whatever the problem—a teacher's scrambled schedule, a student's housing difficulties, a dilemma in diplomacy—Mrs. Grant solved it.

The main house contained Koussevitzky's workroom, other faculty rooms, classrooms, practice rooms, and the executive office. A dozen different instruments played different compositions in a dozen rooms, a solid orchestra or two came from the phonograph rooms—all at once. One day, I wandered into the unconverted kitchen for some water, and was startled to see a young man standing before a phonograph-radio lined up against the kitchen sink, conducting from a printed score reposing on top of the icebox, while the Koussevitzky recording of the piece was blaring from the loud-speaker. The young man's wife was sitting in a squeaky rocking-chair knitting, while he lunged at an imaginary brass section which came in with such speed and precision that he was visibly shaken by surprise.

I poured my glass of water as quietly as possible, and, while I drank it, another student came in, lined up three feet behind the first and also began to conduct. In another minute, while I watched, fascinated, a truck driver who came in to have his delivery signed for stopped dead at the sight which greeted him. He backed away, quite frightened. The two conductors, unaware of anything, kept right on going, the music kept on playing, the disk kept turning.

THIS may give the idea that facilities were inadequate. There was, of course, a need for more buildings, more practice rooms, but it was the magnitude of the project which made this remarkably equipped Center seem too small. There were four orchestras: the Boston Symphony itself, the Institute Orchestra, the Academy Orchestra, and the Chamber Orchestra. There were the classes of Herbert Graf (stage-director of the Metropolitan Opera Association) in dramatic interpretation; classes in choral singing under G. Wallace Woodworth's direction; classes in composition under Paul Hindemith and Aaron Copland; and the regular schedule of teaching and practicing.

This summer, there were continual rehearsals and performances by smaller groups of students, some combined in choral singing, others in orchestral practice with their instructors, first desk men of the Boston Symphony Orchestra. Everything was done (Continued on page 102)

ANTON BRUEHL

Dorothy Maynor

Star of the Berkshire Symphonic Festival

Dorothy Maynor was almost unknown when Koussevitzky asked her to sing at last year's Berkshire Festival—first at a picnic, and then in an unscheduled recital. This year, she is the Festival's star—after a phenomenally successful winter: two concerts at New York's Town Hall; sell-out appearances with the Boston Symphony and with the New York Philharmonic-Symphony; fame for her pure diction, her lovely soprano voice

The Duchess of Windsor

New Portrait by Drian

The Windsors Move to the New World

As the new Governor of the Bahamas, the Duke comes, with the Duchess, to Nassau's Government House.

His earlier palaces and houses are shown on the next four pages

"IN governments as in persons, the immediate response to a great event is likely to be the unexpected, even the somewhat improbable," wrote Joseph Alsop and Robert Kintner in *American White Paper*. But improbable is rather a soft word to describe events in the life of the Duke and Duchess of Windsor since the fall of France.

After their flight from the Riviera to Portugal, the Duke and Duchess have now not only crossed the Atlantic Ocean, but that far more immeasurable gulf between private and official life. Now the Duchess has become Her Excellency, the official hostess of Nassau; and the Duke, the King's representative, Governor and Commander-in-Chief of the Bahamas.

For the third time since their marriage in 1937, they are moving into a new house—the small Bahamian shadow of Buckingham Palace. As Prince of Wales, the Duke of Windsor lived in a wing of old St. James's Palace. It was a small, royally-simple flat, notable for its three pale green Georgian drawing-rooms, for the long, empty drawing-room where he showed cinemas after dinner. (Marlborough House, where Queen Mary later lived, was redecorated for him, but he never lived there.)

His "heart's darling of a house," however, was The Fort—Fort Belvedere in the wide park at Windsor. Built originally as a charming False Gothic pavilion, it was made into a house under one of the Georges. There, even during his days as King, the Duke's personal collections were kept. He hung in Belvedere's dining-room his eighteenth-century hunting and coaching prints, especially his fabulous print of the sleeping coach in which George the Fourth rolled from London to Brighton. Much of his silver and his silver gilt collections were George the Fourth. Although Buckingham Palace later became his official residence, he rarely really lived there. His home was "The Fort."

All that, of course, passed with the abdication. After their marriage the Duke and Duchess of Windsor chose as their house "La Cröe," at Cap d'Antibes in the South of France. Because it was the Duke's first step from Buckingham Palace, from England, he brought with him little bits of England—his banner from the chapel of the Knights of the Garter at Windsor, his magnificent English furniture, his great bowls and urns of silver, his incredibly valuable gold snuff-boxes, his priceless table services of porcelain. His glassware came from England, all itemized in a cataloguing system set up by him. And he brought with him all the silly little lovable mementos of his childhood and his youth: dolls won at fairs, his first pipe, a miniature ship's wheel, a tiny statue of his great-grandmother, Queen Victoria. Into the Duchess' bedroom, he put the famous *trompe l'œil* furniture, with the history of their romance painted on two chests. All these he put into the beautifully proportioned, high-ceilinged rooms of "La Cröe,"

ST. JAMES'S PALACE—AS PRINCE OF WALES HE LIVED HERE

FORT BELVEDERE—HIS FAVOURITE RESIDENCE IN ENGLAND

which was quickly made into one of the gayest and most beautiful houses on the coast. It was an English country house in France.

But all French was their newest house—the one in Paris. Finished just after the war began, it was the essence of the Duchess' extraordinary taste. To fill it with a collection of French furniture, she shopped in every little antiquarian hole. Nothing that she bought, from sofa to bibelot, was dull; all showed her precise insistence upon beautiful detail.

Like "La Cröe," the house at 24, Boulevard Suchet was modern, with rooms beautiful for entertaining. There she kept to those three essentials of great French housekeeping—food, bibelots, and flowers. In the perfect kitchens were three chefs, headed by a chef who once worked for the Aga Khan and who looked like Alexander Woollcott.

On the first floor of this house, which seemed more spacious than it actually was, was the famous banquette room in green and white. There the Duke and Duchess received in a lived-in, superbly comfortable room. Along the walls, and standing out at right angles, were green velvet banquettes.

On that same floor were two other drawing-rooms, both formal, both French. The dining-room seated only twenty-two comfortably, and was striking in colour, white and gold and coral—the white and gold panelling pointed up with coral, the curtains of coral silk, fringed heavily in gold. (The windows had inside mirror shutters for night.) The chairs were painted flame colour, touched with gold and white, and covered with white silk, buttoned in scarlet. On her dining-room table—carved and gilded, with a black glass top—the Duchess used white linen mats, edged with gold embroidery and knives, forks, and spoons with handles of Saxe china.

Just as dramatic were the bedrooms of the Duke and Duchess. In the Duchess' white and sapphire-blue room, the walls were hung with blue satin, with inner curtains of white silk; the bed was blue satin, bordered with white embroidery; the carpet was blue, with one white ermine rug; the dressing-table hung with ruffles of white under sapphire-blue lace. (All the furniture was white.) The Duke's bedroom was red and white, with a remarkable set of 1790 furniture—in terra-cotta, black, and gold.

They made this house of theirs in Paris beautiful and original—from the black-and-white striped awnings to the scarlet liveries of the servants. At the end of dinner, the Duke's Highland piper walked around the table, piping his tune. (The piper, who plays the bagpipes no better than the Duke of Windsor himself, accompanies the Duke wherever he lives.) He will probably pipe at Nassau.

and Duke—these were his residences

BUCKINGHAM PALACE—HIS HOUSE BUT NEVER HIS HOME

24, BOULEVARD SUCHET—HIS PARIS HOUSE

Now, Governor of the Bahamas, he will live here

GOVERNMENT HOUSE AT NASSAU—SEVERE, PLAIN, WITH WIDE DOORWAYS, BARE FLOORS, AND SIMPLE FURNITURE

Continued on next two pages

THE WHITE, GOLD, AND CORAL DINING-ROOM, WITH GILDED TABLE TOPPED BY BLACK GLASS

WHITE LINEN MATS, BANDED IN GOLD

New Paris house

In a city of beautiful houses, this house of the Duke and Duchess of Windsor, at 24, Boulevard Suchet, was famous for its elegance, for its perfect detail.

It was unmistakably a French house, but its *objets d'art* came from all over the world. Blackamoors were a favourite *décor* of the Duchess. In the "banquette room," there were Venetian blackamoor wall fixtures, and a table made of a blackamoor standing on his head, with a tray on his feet. Two other blackamoors, holding white birds, stood on the staircase landing.

It was a beautiful and original house. The first impression it gave was not of a royal residence, but of warm charm; a sure and exquisite personal taste.

THE DUCHESS WITH ONE OF HER THREE CAIRNS

DRAWING-ROOM, WITH PEACH-BEIGE WALLS, POINTED IN GOLD, AND CURTAINS IN PEACH COLOUR

Continued from preceding page

VENETIAN MIRROR WALL-BRACKET

TWO CHEFS AND A KITCHEN BOY, PREPARING DINNER

ALCOVE IN THE MARBLE ENTRANCE-HALL

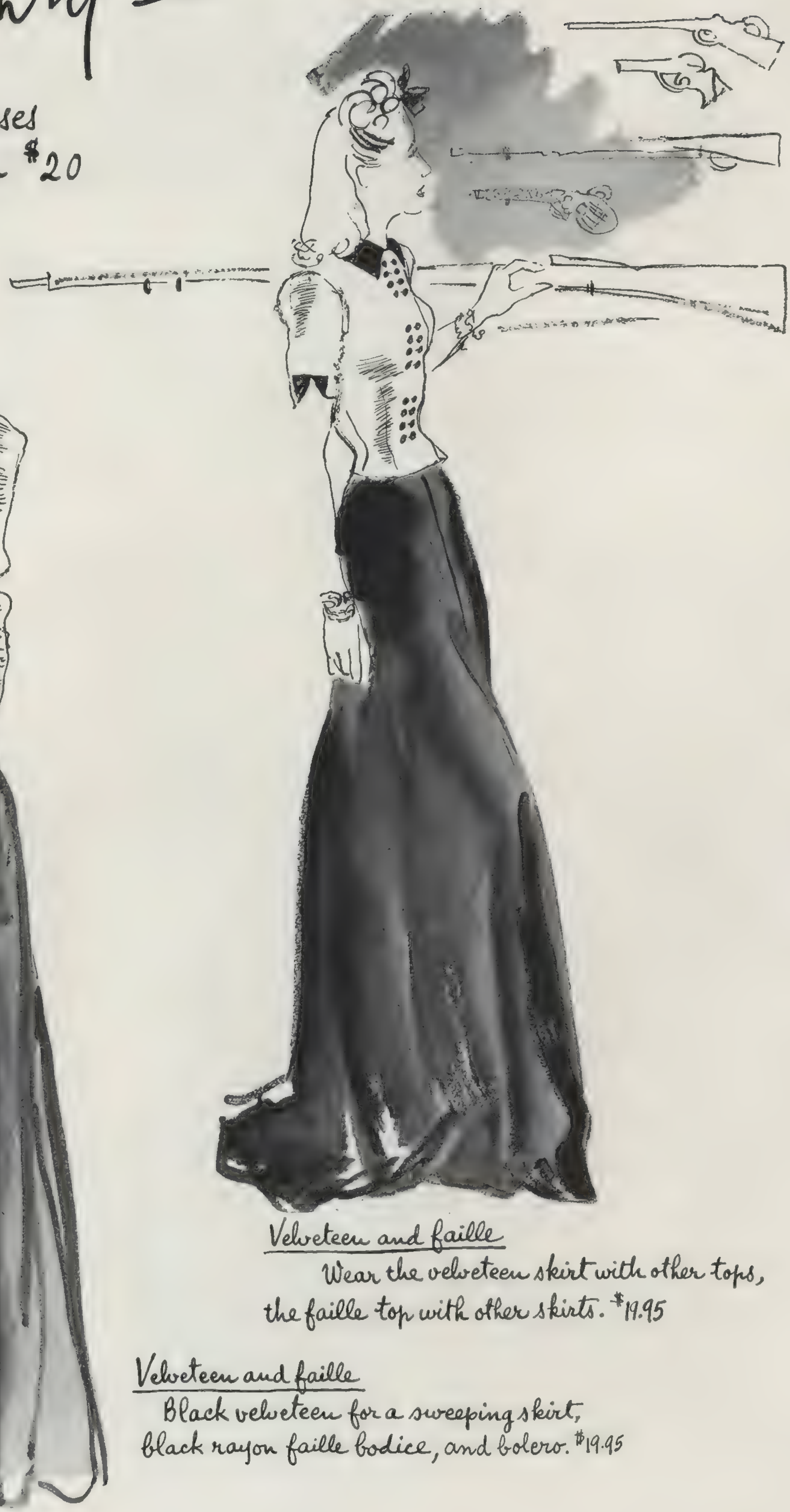
of the Windsors — finished just before they left

THE FAMOUS GREEN-AND-WHITE BANQUETTE ROOM WHERE THE DUCHESS RECEIVED; WHITE WALLS, GREEN DIVANS, CURTAINS, CARPET; WHITE FLOWERS

JAHAN

Under twenty —

Velveteen touches
on young black dresses
priced at less than $20



Velveteen and faille

Wear the velveteen skirt with other tops, the faille top with other skirts. $19.95

Velveteen and faille

Black velveteen for a sweeping skirt, black rayon faille bodice, and bolero. $19.95

Velveteen binding on black wool—
a dress with knife-pleated skirt,
jacket with peplum, and all for $19.95

Velveteen apron
tied over a full-skirted dress
of black rayon faille —
really two dresses for $19.95

Velveteen yoke
black and beguiling,
on a black Hockanum wool dress
that's yours for only $19.95

All from Franklin Simon; Neiman-Marcus.
For shops in other cities, see page 104

Peplums stand out

Above, first: Leopard peplum and collar on this suit of black wool. From Russeks Second: Peplum-pockets of Persian lamb on a suit of brown wool. Pattullo design. Persian lamb hat. Best; Neiman-Marcus

Left: A waist-line tuck forms a peplum on this afternoon dress of brown rayon crêpe. And in contrast, the skirt below the peplum is gratifyingly slender. Cap of coq feathers. At Milgrim; L. S. Ayres

KARGER-PIX

Left: Peplum pockets of Persian lamb grow out of the panel, on a black wool suit. For the befurred look—a Persian lamb hat held on with a red silk band; Persian-cuffed gloves. Stein and Blaine

Below: Black Persian lamb borders the full, flipping peplum of this navy-blue wool suit. Bands of black Persian lamb make the hat; the gauntlets are Persian lamb, too. From Hattie Carnegie; I. Magnin

RAWLINGS

Peplums, fur or fabric, interrupt the line of straight skirts

New

LAUNCHING THE STRATOLINER: PAULETTE GODDARD

MISS GODDARD, PACKING FOR STRATOLINER TRAVEL

TAKE-OFF FOR MAIDEN FLIGHT—AT BURBANK, CALIFORNIA

FIRST FLIGHT PASSENGERS: PAULETTE GODDARD, NANCY KELLY

Stratoliner

The flying citadel, turned passenger transport, crosses America in thirteen hours

MISS GODDARD AND THE CHIEF PILOT

SUDDENLY, above the ordinary air lanes where transport planes fly, a new kind of plane is flying. It is TWA's Boeing Stratoliner, the newest development in commercial aviation. A Flying Fortress turned transport, it stores overnight bags and golf-clubs where the fortress stores its bombs.

The Stratoliners fly higher and faster and more noisily, and they are bigger and prettier, and they fly over the weather and below the stratosphere. Most of the time they fly at 15,000 to 20,000 feet. (The ordinary transports, at about 8,000 feet, strike air-pockets.) Because the high, thin air offers little resistance, the Stratoliner flies faster—about 245 miles an hour, instead of about 180, making the coast-to-coast flight in thirteen hours. It is bigger, carrying thirty-three passengers instead of twenty-one, and with its blunt-tipped silver wings spreading 107 feet, it has a solid, functional beauty. (It is enormous and doesn't look like a bird at all.) Hermetically sealed at the take-off, with oxygen pumped into the cabin from huge tanks, the plane has four motors, two pilots, a flight engineer, and two hostesses.

The interior of the Stratoliner is reassuring—beige and ruddy-tan and pale blue, all quiet to the eye. Its two hostesses in royal-blue uniforms are as pretty as clover and as comforting as a hot-water bag. They are constantly busy, offering cigarettes, gum, magazines, and chocolate bars. All through the trip, in fact, they feed you with breakfasts, luncheon, and four-course dinners, all brought on the plane in great thermos-jugs.

On sleeper flights, the hostesses make up the curtained berths, which run *across* the plane instead of lengthwise. In the morning, the girls wake every one with that old Chinese custom, a hot towel for the face, and a whispered reminder that the plane lands in an hour.

Now every one who flies wants to do so by Stratoliner. Up above the weather, it is clear sailing in the blue, with no sensation of speed. The land three and a half miles below looks like a model for the Futurama, with even Boulder Dam, the second largest dam in America, a lost detail. But oddest of all is the fact that the pretty-girl hostesses have managed to take some of the Buck Rogers, some of the Superman fantasy out of Stratolining.

JOHN SWOPE

HOSTESSES MAKING UP THE BERTHS

TYRONE POWER WITH TWO HOSTESSES

PREPARING BREAKFAST 20,000 FEET UP

WHITE CARACAL. A new look is the light look, this winter—and one of its exponents, this snowy caracal coat. (One you can toss over the most casual sports dress, the most formal sheath.) Light, too—the Chanel-type dress made of beige cashmere jersey, the beige beret. Altman; Marshall Field

The light look...

HORST

...the leopard spot

LEOPARD. This tawny fur is spot news—and newest when it's used just in spots, for touching up a simple costume. Leopard collar and lapels on this black wool suit, plus leopard hat and more-than-ample muff-bag. Suit and bag; Saks-Fifth Avenue. All jewels: Tiffany and Company

Faces to Know

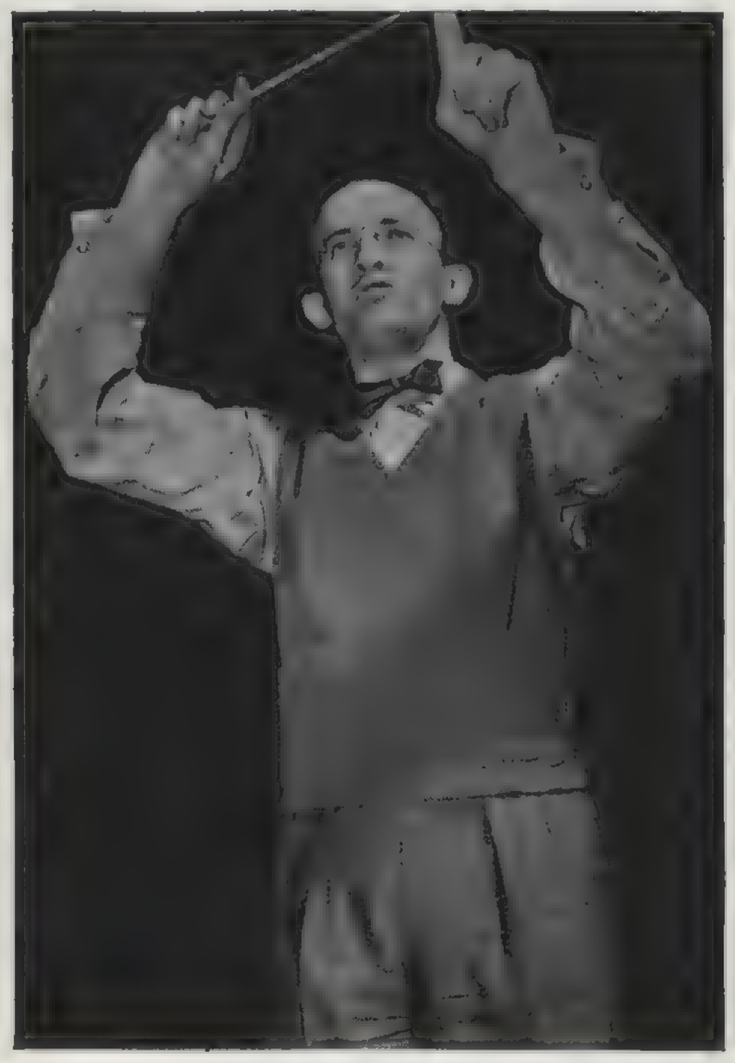
Eight young people whose names make the news

LIKE sky-scrapers rising from a flat plain, these eight young people stand out luminously. Each has a brilliant paradox in his career. The composer and lyricist wrote a song two years ago, which now has swept to popularity on a patriotic wave in less than five months. The news commentator who slants her broadcasts toward women has a big new audience of men. The young writer's first book has the maturity of a sixth.

The harmonica player will appear with a great symphony orchestra. The new symphony conductor was, a short time ago, an accompanist. The mimic, who was born in California, has made his biggest success in his own home town. And the classical ballet director has staged the dances for a musical comedy. Giving their professions exactly the twist that commands notice, they are, abruptly, stars of the season, the new faces to know.

LISA SERGIO, news commentator:
Once an editor and news broadcaster in Europe, she now has a morning program here for women, with news summaries as unemotional as cold spring water. In October, she begins a new series of night broadcasts

LARRY ADLER, harmonica virtuoso:
With his urchin instrument, he goes from night-clubs and Broadway shows to a concert this fall with the Philadelphia Symphony Orchestra



EDWIN McARTHUR, orchestra conductor:
He has been a typing champion, bank teller, and accompanist to Kirsten Flagstad; this summer, he led the New York Philharmonic Orchestra in Lewisohn Stadium concerts

CARSON McCULLERS, best-selling author:
She looks like a schoolgirl, and writes as though she had been an adult all her life. "The Heart Is a Lonely Hunter," her first novel, is a swirl of shuddery characters. Now, with a painful, polishing slowness, she is writing her second book

CATHERINE LITTLEFIELD, choreographer: Veering away from the classical technique of her famous Littlefield Ballet, she directed the dances for Al Jolson's new musical show, "Hold Onto Your Hats"

EARL ROBINSON AND JOHN LATOUCHE, song writers: Their "Ballad for Americans," key song of the Republican Convention, has been bought by the movies. Robinson, the composer, is now setting Carl Sandburg's poems to music. Latouche, who wrote the words, is doing lyrics for the Vernon Duke show, "Little Joe"

PETER LIND HAYES, mimic: With his swift, acid impersonations, he has become a hit entertainer at his mother's night-place, the Grace Hayes' Lodge, in Hollywood. Above, as Robert Montgomery in "Night Must Fall"; as Charles Laughton in "Mutiny on the Bounty"; at the right, as himself

First: One of the new peplums that top slim skirts—this, of taffeta and red coq feathers, above a black rayon crêpe skirt. Henri Bendel. Second: Peplum of lamé on Germaine Monteil's black silk crêpe dress. Bonwit Teller; Bullock's-Wilshire; Millie B. Oppenheimer, Chicago

Short peplums...

RAWLINGS

Callipygian drapery

Above: Callipygian drapery (we hope you know that's a Greek word for a well-proportioned derrière) is the raison d'être of a suave new silhouette. Here, drapery of beige spun silk dips in on a copper-beige wool dress. Omar Kiam design, Saks-Fifth Avenue

Coats and their team mates —

Brown T-square coat

Couturier Design No. 341

Wear it over:

A little wool dress; perhaps moss-green. Design No. 8814

Or a two-piece suit, of strawberry tweed. Design No. 8802

Plaid reefer

in plum, green. No. S-4161

Wear it over:

A two-piece dress-- plum or green jersey. Design No. 8754

A shirt-waist dress-- beige wool jersey, say. Design No. 8824

Vivid plaid box-coat

Couturier Design No. 343

Wear it over:

The blouse and skirt that accompany No. 343. A red echoing the plaid

Beige tweed suit, Jacket No. 8809; Skirt No. 8808

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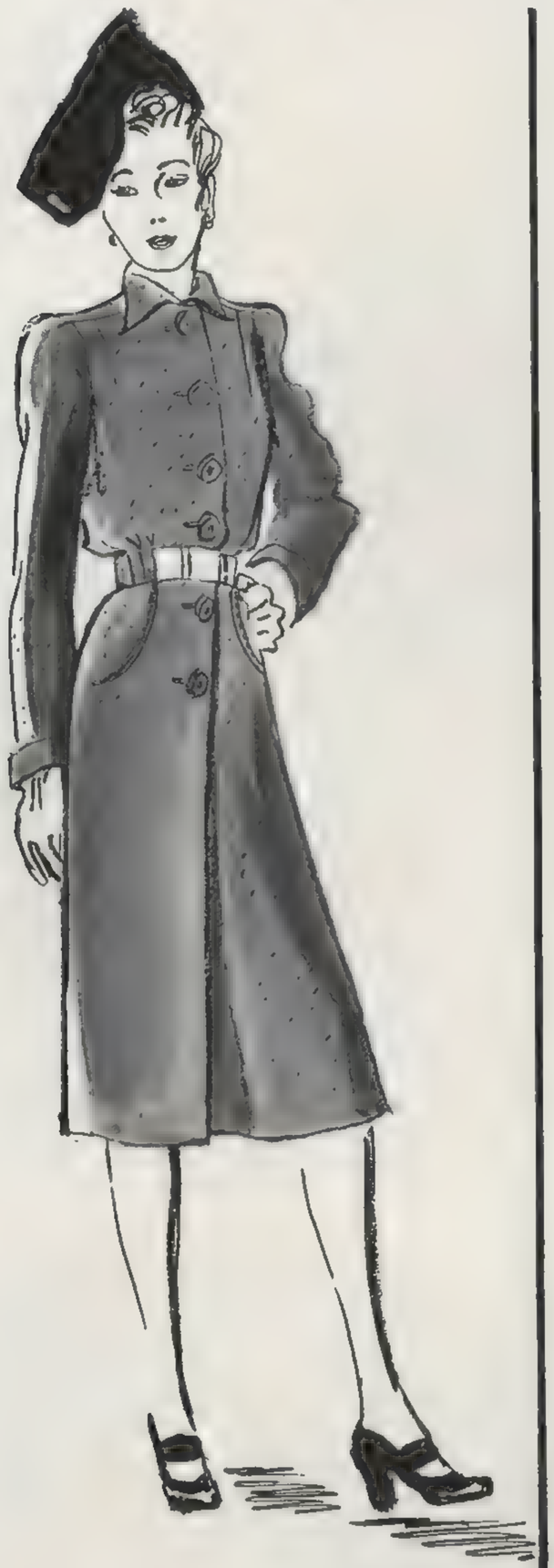
Vogue's designs for dressmaking



Taupe blouse-top coat

Design No. S-4242

wear it over:

Red crêpe dress
with a two-piece look.
Design No. 8817

Draped crêpe dress,
the same shade of taupe.
Couturier Design No. 336

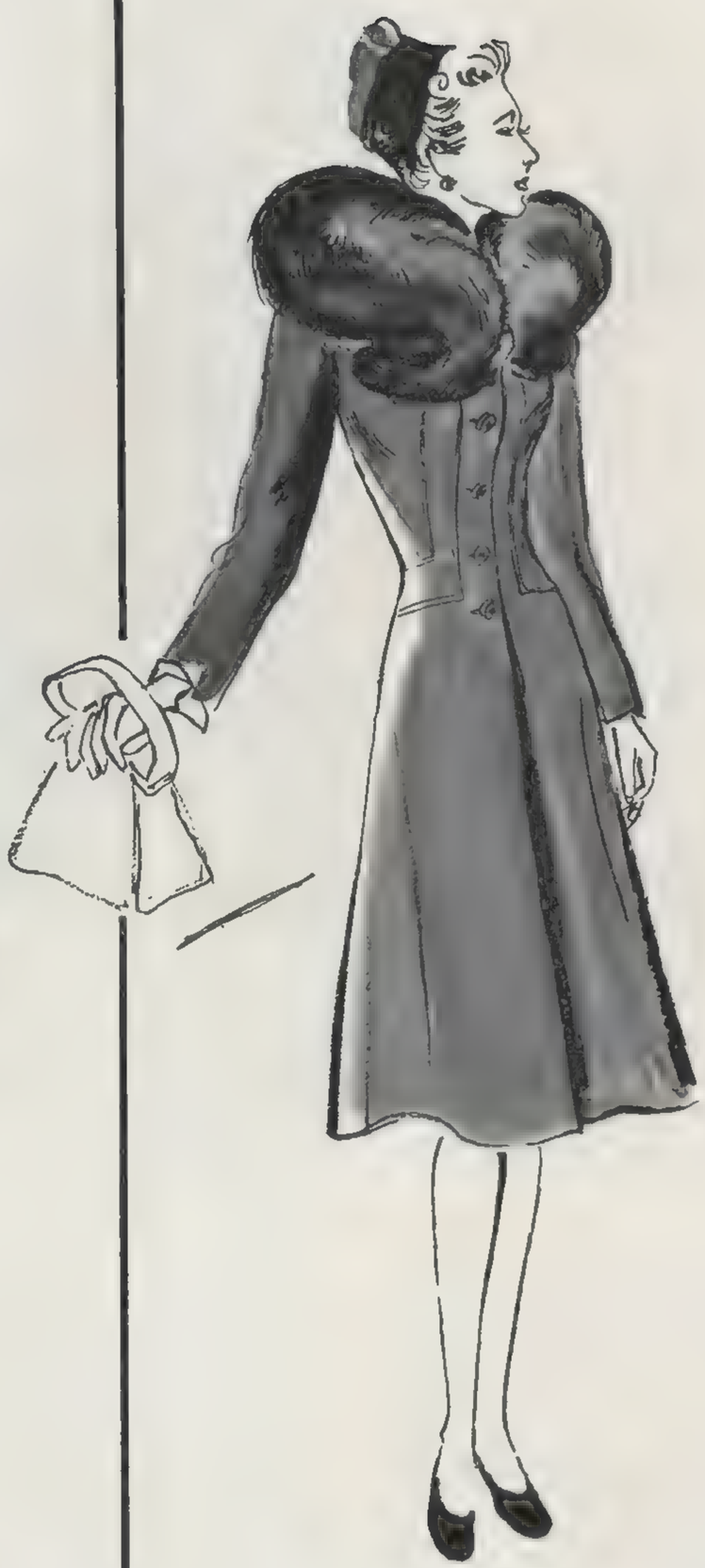
Blue side-wrapped coat

Couturier Design 342

wear it over:

A side-draped dress;
possibly gold crêpe.
Design No. S-4247

A draped-bodice dress;
of slate-blue crêpe.
Design No. 8777



Black fitted coat

Design No. S-4244

wear it over:

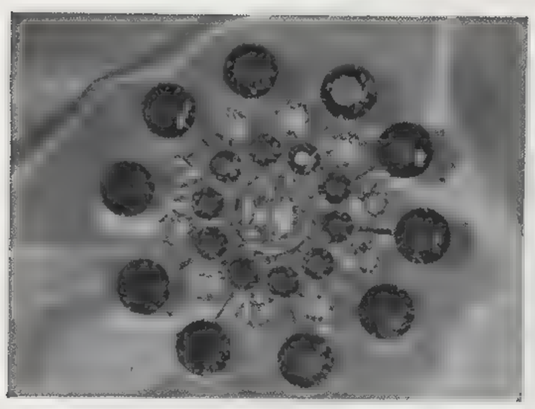
Tobacco-brown crêpe--
side-saddle-draped.
Design No. 8804

Shirred bodice dress;
of black crêpe.
Design No. 8819

GREENWICH, CONN., IN SIZES LISTED ON PAGE 101 WITH BACK VIEWS

Glitter in the News

New costume pieces at far-from-fabulous prices, destined for a brilliant career

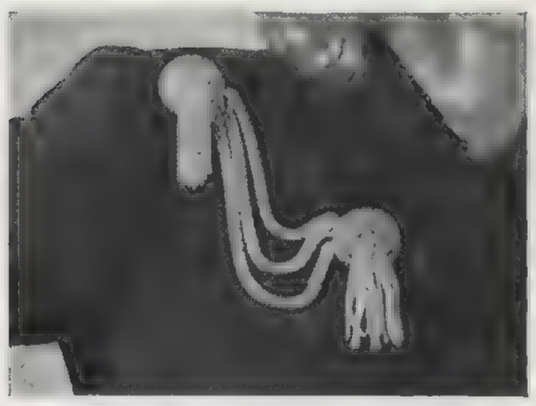


Huge ten-pronged pin, like an enlarged snow-crystal, set with red, white, and blue stones. $20. Castlecliff design; De Pinna

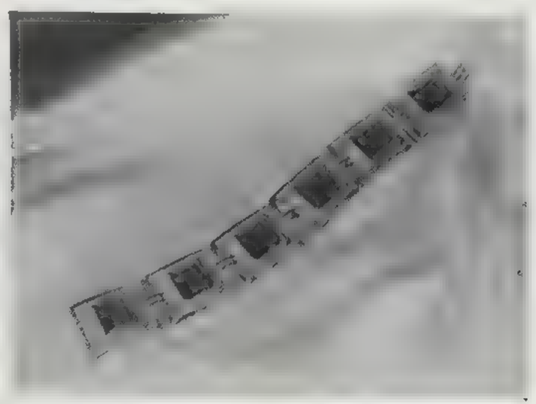
Mysterious-East necklace of gold metal, intricate as a nautch-girl's, dramatic with the new pale beige shades for autumn. $13.94. Macy's

Green cord necklace festooned with glass balls that have tiny Oriental scenes painted inside them. $3. Saks-Fifth Avenue

Schiaparelli's neo-Victorian pin of gold metal, black-enamelled, with rhinestones, pearl beads. $7.50. Bonwit Teller; Marshall Field



Brave gold metal plastron, by Leo Glass, to loop over your façade—there's a clip at each end. $7.50. Bonwit Teller; Marshall Field



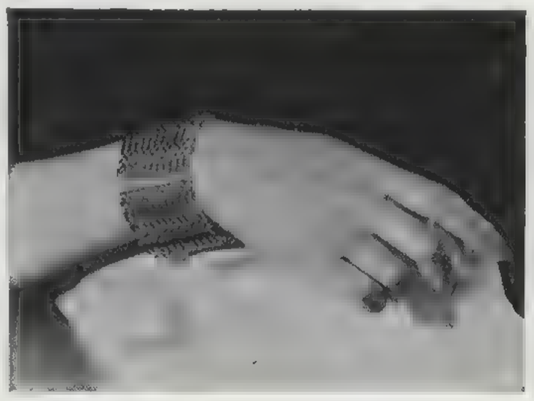
Impressive bracelet of gold metal links, set with fire-and-ice red and white stones; $25. Trifari design at Bonwit Teller; I. Magnin

Like a monogram on your wrist—this bracelet made of your initials in a new light plastic, gold-dipped. $4.95. Best; Marshall Field

Rhinestone-and-gilt clock-pin, by Castlecliff, with hands you can set to remind you of that next appointment. $10. Saks-Fifth Avenue

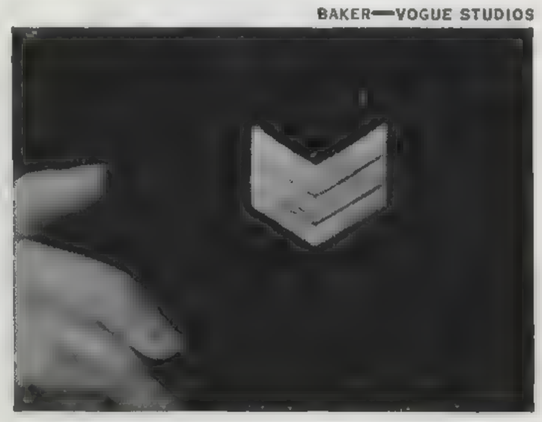
BAKER—VOGUE STUDIOS

To wear with blue, this autumn—Trifari's scroll pin of deep blue enamel, rhinestones, pearl beads. $15. Bonwit Teller; I. Magnin



Castlecliff's gleaming chain-mail bracelet of two-toned gold metal mesh, with innumerable oblong links. $19.75. Saks-Fifth Avenue

Sleek gold metal hand pin, rather heraldic, enormously decorative; $12.50. Lilly Daché. Smaller gold metal clip; $1.95. Lord and Taylor



A martial-looking chevron of gold metal to pin on your tunic, or on your back-of-the-head hat. It's a mere $1, at Best; Marshall Field

New Glamour in Your Life

No. 5*
No. 22*
GARDENIA
GLAMOUR*
RUSSIA LEATHER
*REG. U. S. PAT. OFF.

CHANEL INC.

● It's a good old American campus custom—lots of good sweaters and the good, safe care of frequent Ivory Flakes washings! Now that knee-high socks are definitely accepted, you'll want your colors to "go together"—Neiman-Marcus makes a better match for you than you could make yourself! Their Shetland sweaters-and-socks are knitted from the same fine imported Shetland yarns! Poppy red, blossom blue, petal pink, natural or white. Cardigans, 6.95; pullovers, 5.95; socks, 1.95.

NEIMAN-MARCUS says, "Lots of gentle Ivory Flakes washings are so good for our fine knits"

TRADEMARK REG. U. S. PAT. OFF. • PROCTER & GAMBLE

DISCOVERIES IN BEAUTY

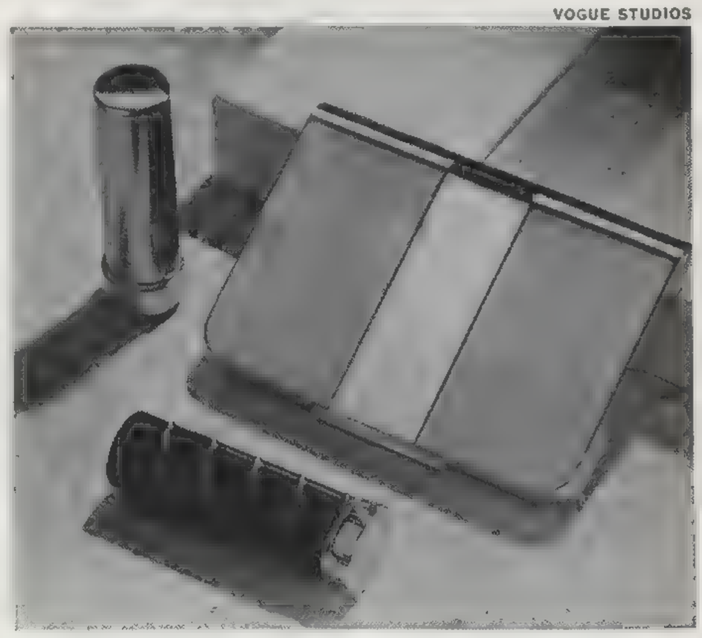
Practically more fun than an hour's conversation about yourself is the new Cosmegenics Kit, created by Hampden, and discussed in the text below

FOR ladies with an experimental turn of mind appears this small, compact box of cosmetic tricks. It's as complete as a Hollywood make-up studio, and you can achieve the most delightful effects with a little experimentation. Hampden's powder base started it all—that familiar creamy foundation—and from the single stick sprang the whole make-up idea. There are four foundation colours, either for corrective work, or merely to establish your complexion tone; two basic rouge shades; three lipstick colours; four eye shadows; a mascara; a lip-brush; a mascara-brush, and an eyebrow-pencil. Play around with this kit, and you'll soon learn a thing or three about shading an over-prominent chin or high-lighting narrow cheek-bones.

Our nomination for the cutest trick of the season goes to Frances Denney, with her very factual-looking match-box, which holds three of her lipsticks, done up in cases like matches. This is fun to carry about, and is called, of course, "Three on a Match." The lipsticks are in diversified shades—flame, crimson, and dark—to take care of all or any emergencies, such as a sudden change from daylight to electric light, or a chance meeting with a nice man who has an unreasonable prejudice against dark lipsticks.

From Barbara Gould comes the last word in gentle attentions—that is, a perfumed nail-polish remover. This remover is a fragrant blessing, pink-tinted, and with an oil base. You'll find it in most of the department stores. (Continued on page 98)

VOGUE STUDIOS



News from Lenthéric—this time visual news—are two new lipstick cases, one spiraled enamel, and one to match the new duo-tone golden compact

Your fingers will tell you

. . . THE SILK-LIKE TEXTURE OF UTICA PERCALE SHEETS IS NEVER FOUND IN ORDINARY PERCALE SHEETS

You are entitled to know . . . when you buy percale sheets . . . whether you are getting genuine Utica Percale quality or simply an imitation.

There is a difference that you can see . . . feel . . . and that shows up in the service you receive. Utica Percale sheets contain over 200 threads to the inch and are made entirely from long-fibre *combed* yarns. Combing is an important extra process that gives the finished fabric silky-smoothness, shimmering beauty and assures longer wear.

In imitations, on the other hand, there are fewer threads to the inch and the costly combing process is usually omitted. To be sure of full percale quality . . . both in loveliness of texture and durability . . . ask for Utica Percale sheets by name.

Utica and Mohawk Cotton Mills, Inc.
Utica, New York

★ ★ ★

THAT "FEEL OF SILK" YOU DEMAND IN OTHER INTIMATE GARMENTS

Sensible idea, isn't it . . . that sheets should be as soft and silky-smooth as other garments that touch your skin. Utica Percale sheets bring you this luxury.

HOW SALES PEOPLE EXPLAIN THE REASON FOR ALL COMBED YARNS—"Combing the cotton yarns used in Utica Percale sheets is done for much the same reason that you comb your hair. This extra process removes short fibres, straightens out the remaining long fibres and gives the yarn greater strength, smoothness and lustre."

UTICA

Percale Sheets

THE FEEL OF SILK . . . THE STRENGTH OF LINEN

REGARDLESS OF PRICE . . . YOU CAN BUY NOTHING FINER THAN UTICA PERCALE SHEETS

UTICA PERCALE SHEETS AND PILLOW CASES

DISCOVERIES IN BEAUTY

Newest delights from the hand of Schiaparelli are Eau de Santé, a fresh and fragrant rubdown, and a new talcum, scented with "Shocking" perfume

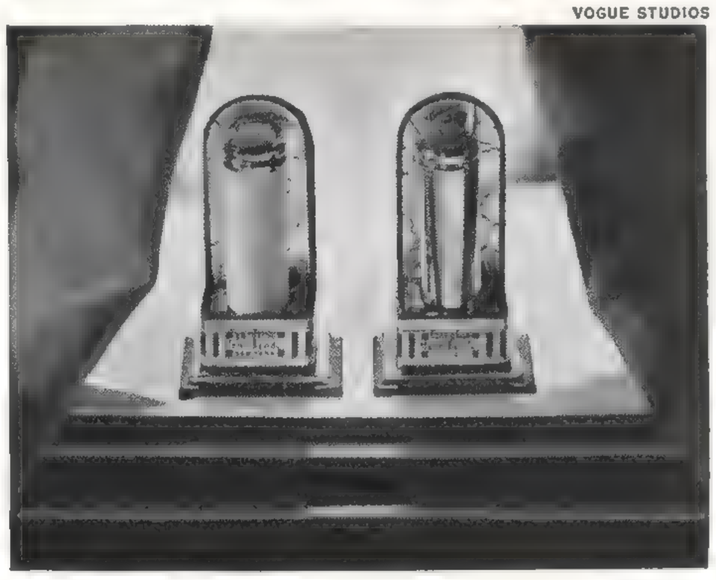
(Continued from page 96) The familiar Schiaparelli torso bottles have become symbols of fragrant luxuries, and it's pleasant to see two more torsos added to the line-up. Eau de Santé has not the powerful, deeply spiced fragrance of the Schiaparelli perfumes, for it is specifically a rubdown, and not to be confused with an eau de Cologne. It's fresh, astringent, and sparkling, with a pleasantly vague fragrance. The new "Shocking" talcum, on the other hand, is highly scented, and leaves a film of perfume in its wake. You'll like its nice, "clingy," non-streaky texture, too.

With eyes, nationally speaking, looking inward, it's more than natural that inspiration should come from our own historical background. This autumn, we are shading our eyes (in typical redskin pose) to view better Lo, the Poor Indian. From him and his country have come colours that look as new as they are old. La Cross, among others, has fallen in with this theme and created three new nail enamels, called Arrow Red—a tawny, gold-tinged shade; Chieftain—a strong red to carry muted fabrics; and Indian Sage—a rosy, spicy colour, good with the dull, dark, nappy clothes.

Because lips and nails to match have become a national credo, Elmo, who makes smooth, creamy lipsticks, has worked hand in glove with La Cross and created Indian-colour lipsticks; namely, Indian Paint Brush—light flame-red; Navajo—vivid and bright; and Pow Wow—a deep shade to go with purples and browns and such.

Our beloved Yardley has two new suggestions for autumn —a cleansing cream, light, liquefying, and pink, which is poured into delicate blush-rose cases and which you are charmed to expose on your dressing-table; and secondly, a Traveller's Kit. This is neat and compact, with a washable lining, and holds cleansing and night cream, toning lotion, face powder, and complexion milk. There's room, too, if you choose to put in your lipstick—"Holly Red" perhaps—and your cream rouge.

VOGUE STUDIOS



Above, looking like lipstick-cases, are Henri Bendel's new perfume sticks—dry, greaseless, strongly scented, and predestined for your purse

DU BARRY TRIO FOR

Autumn Enchantment

1 *Special Cleansing Preparation* . . . to help clear away the ravages of summer's sun, coax complexions to fresh, fall radiance

2 *Rose Cream Mask* . . . a fragrant *cream* mask, non-drying. Lends a refreshing glow to dull sluggish skin

3 *Derma-Sec Formula* . . . a rich, emollient cream to supply needed lubrication to summer-dry, roughened skin

Fall's fashion forecast brings complexions, too, into the spotlight! Time now to be in tune with the new autumn colors . . . to discard that faded tan for fairer skin, exquisitely soft and smooth.

And here is a trio of our famous DuBarry Beauty Preparations to help you.

Special Cleansing Preparation. Applied gently, as a paste, this mildly abrasive powder helps to scrub away summer-darkened skin. More than a cleanser, it brings fresh, new bloom to weather-worn complexions. 1.00

Rose Cream Mask. A quick beauty pick-up that you will use often these high-keyed autumn days. For the stimulating properties of this mask are so helpful in giving a vibrant "alive" look to dull, tired skin . . . so effective in lightening those temporary lines brought on by tension and fatigue. 1.50

Derma-Sec Formula. A rich emollient cream to supply summer-dry skin with extra lubrication. 1.50

• • •

Consult the DuBarry Beauty Advisor at any of the better cosmetic counters. She will tell you how to use these preparations our exclusive "Beauty-Angle" way.

Dress, Jane Derby . . . Hat, Florence Reichman . . . Glamour by DuBarry

DuBarry BEAUTY PREPARATIONS

By Richard Hudnut . . . Featured in the Hudnut Salon, 693 Fifth Avenue . . . and at better cosmetic counters

BURGUNDY

matched make-up

Straight from the fashion salons to Fifth Avenue's Primrose House comes word of the new bluish-greens, stone-greens, smoke greys, vino reds . . . those dark-clear tones for fall. Essential: a new matched make-up!

And here it is, in preview for your appraisal . . . Burgundy by Primrose House! Vivid tones from Nature's palette to complement your new fall costumes.

A bit on the bold side . . . but softly subtle. Bracing for brunettes. Enchanting for blondes. Burgundy enables you to face, confidently and gaily, the competition of autumnal colors.

Brunette Face Powder—The sheer chiffon gold of October light . **$1.00, $3.00**

Burgundy Compact Rouge—Burgundy Cream Rouge—The dusky tint of deep-hued autumn leaves **$1.00**

Burgundy Lipstick—Rich red as a crystal goblet of Sparkling Burgundy . **$1.00**

Fuchsia Eye Shadow . . . **$1.00**

Primrose House
595 Fifth Avenue, New York

WAXMAN

Dare to wear BURGUNDY *by Primrose House*

DESIGNS FOR DRESSMAKING

(Turn back to pages 92 and 93)

341

S-4242

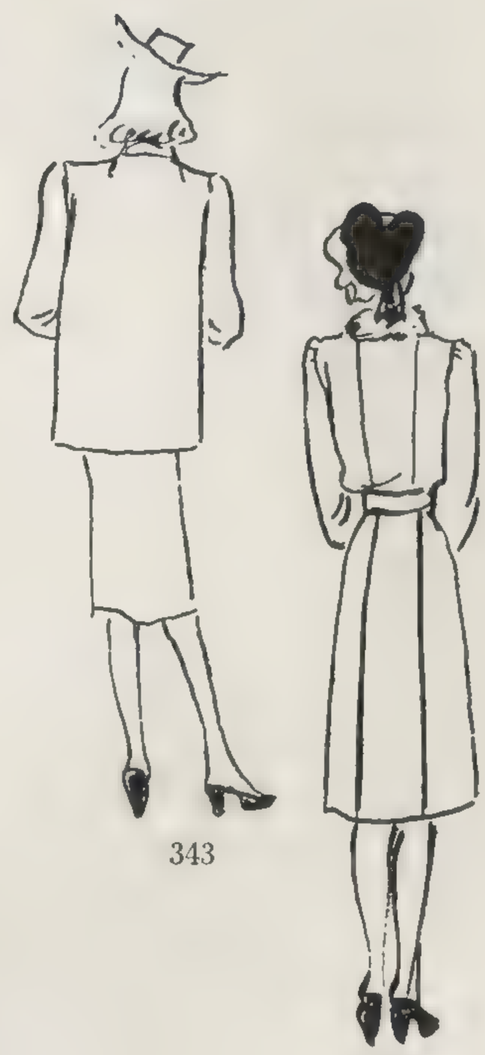
• Plumb-line coat—Couturier Design 341—in sizes 12 to 20 (30 to 38). Shown with it, on page 92, Dress No. 8814 and two-piece suit No. 8802, perhaps of strawberry tweed. Both in 12 to 20 (30 to 38) and 40

• Blouse-top coat No. S-4242; designed for sizes 12 to 20 (30 to 38). Wear it with Dress 8817; sizes 12 to 20 (30 to 38) and 40. Or with a dress you could make in the same shade of taupe (Couturier Design No. 336; sizes 12 to 20 (30 to 38)

• Box-coat—part of a three-piece suit, Couturier Design 343. In 12 to 20 (30 to 38)

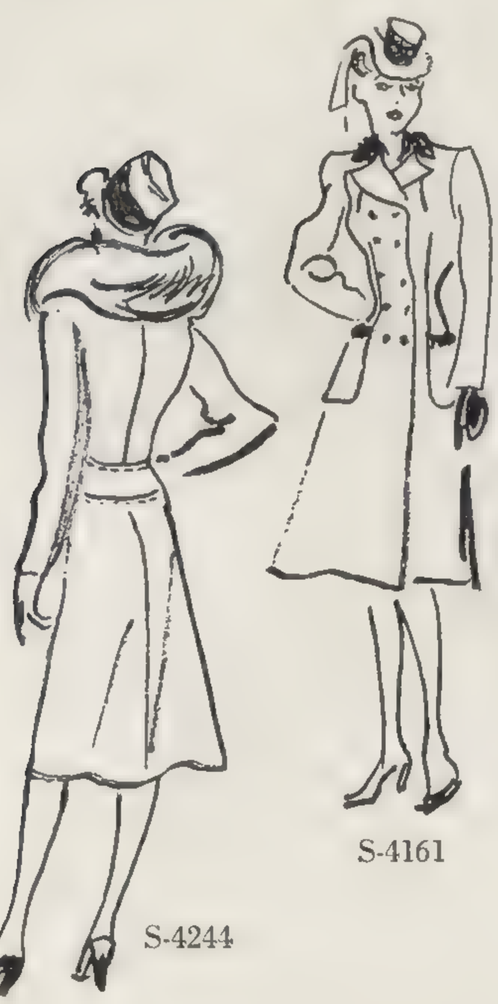
Beige suit: Jacket 8809, in 12 to 20 (30 to 38); 40 and 42. Skirt 8808, "Easy-to-Make," designed for 25 to 36 waist

• Side-wrapped coat, Couturier Design 342. Try navy-blue, with beaver collar and pocket. Designed for sizes 12 to 20 (30 to 38); 40 and 42. Wear it over side-draped Dress S-4247. Or Dress 8777. Both are designed for 12 to 20 (30 to 38)



343

342



S-4161

S-4244

• Classic reefer, No. S-4161. Shown on page 92 in plaid, may be plum-and-green (a skirt goes along). With it, try a two-piece dress (No. 8754). Or Dress No. 8824. All designed in sizes 12 to 20 (30 to 38)

• Black duvetine fitted coat, No. S-4244. Wear it with or without its separate fur collar. Designed for sizes 12 to 20 (30 to 38) and 40. Under it, a brown crêpe dress, perhaps—No. 8804. Or Dress No. 8819. Both in 12 to 20 (30 to 38)

VOGUE PATTERNS MAY BE PURCHASED IN THE IMPORTANT SHOPS IN EVERY CITY, OR BY MAIL, POSTAGE PREPAID, FROM VOGUE PATTERN SERVICE, GREENWICH, CONNECTICUT; AND IN CANADA, AT 21 DUNDAS SQUARE, TORONTO, ONTARIO. PRICES OF PATTERNS WILL BE FOUND ON PAGE 120.

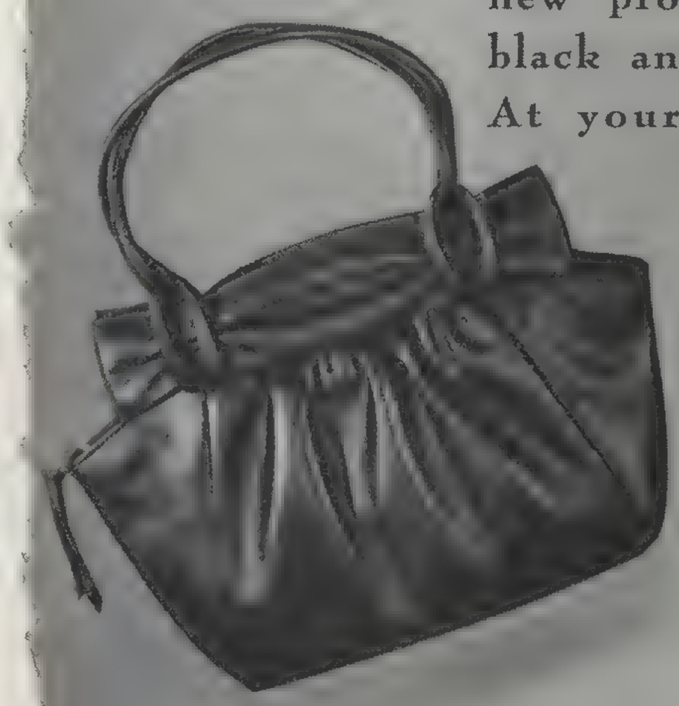
SHUR-TITE

Favorite of the Month

Design Patented

Cut a notch in fashion's yardstick with this bewitching complement to all your Fall frocks and ensembles. Cushioned details on softly draped calf and new processed suede in black and leading colors. At your favorite store.

$5*



SUB-DEB "FAVORITE"

The same Shur-Tite "Favorite" smartness in sub-deb size for the younger element.

$3*

*slightly higher in some localities

Goldsmith brothers

NEW YORK • CHICAGO • LOS ANGELES • LONDON

To the woman of taste, Berkshires are sheer delight. For their faultless shades allow her to make the fine distinctions so essential to her costume harmony. And how well lovely Berkshires *wear!*

Ask also for Berkshire Kantruns—the sheer, lacy stockings that will not run.

Made by Berkshire Knitting Mills, Reading, Pa., the world's largest manufacturers of full-fashioned stockings

NEW MUSIC SCHOOL IN THE BERKSHIRES

(Continued from page 72) under skilled instructors, and there was always a model performance for the student by finished artists in each field. Distinguished artists and educators performed and lectured continually for the students. Answering the Koussevitzky call, they came gladly, postponing vacations, cancelling concerts, begging off from all commitments.

The Choral groups were specifically prepared for a special feature of the Festival: a performance, in August, of the B minor Mass of Bach. The best singers in the Center formed the Chorus to combine with the Boston Symphony Orchestra under Koussevitzky's direction. As Olin Downes said, "Those who study music at the Music Center will also play it. Those who play it will study it, which does not always follow."

The big concerts took place in the Shed. There was a seating capacity of five thousand seven hundred, and accommodations on the open lawn outside the structure for several thousand more. The acoustics were so fine that one could hear perfectly for great distances. Here, four mornings a week, from nine-thirty to twelve-thirty, Koussevitzky taught his conducting students as they conducted the Institute Orchestra, the advanced orchestra of the student group. Koussevitzky sat at a table in the center aisle, placed on a line with row four. On the table was the score, and a button which made a light register on the stand in front of the student conductor. When this light went on, it meant that Koussevitzky had something to say.

REHEARSAL UNDER KOUSSEVITZKY

The mainspring of all the activity, the fervour and spirit, was Koussevitzky. During student orchestra rehearsals, he sat, every nerve in his body strained; his ears seemed to grow bigger, his face reacted to every note, every nuance. But he never sat for long. Every few bars, there was something to correct. Sometimes it was the orchestra as a body, sometimes one of the instrumentalists, more often the conductor. Koussevitzky frequently became so excited that he forgot to press the light-button. He sprang up from the table and started talking, even though the orchestra was still blaring away. One of Koussevitzky's assistants clapped his hands, or pressed the button, or did both—and then Koussevitzky spoke. "Sing, sing, sing! Such a beautiful phrase—how can you?" And he shook his head desperately.

They started again. Two seconds later, Koussevitzky banged his hand on the score. "Don't depend on the conductor to think for you. Depend on the conductor for your inspiration." Hour after hour, morning after morning, the invaluable teaching went on. One never heard Koussevitzky say, "Make the orchestra do it." He said, "Ask them"; and he meant "ask." That is how he gets what he wants musically; and much more in affection and worship than any one man could absorb.

Once, when the Brahms Academic Overture was being rehearsed, just as the syncopation in the strings began, Koussevitzky sprang up. "Put the bow *in* the string, not only *on* the string," he advised, and made a vicious jab, like some one driving a stiletto deep into an enemy's groin. The strings sounded just fine after that.

Then rehearsal was over. Three and a half hours of the grind. Players leaned back on their seats, unable to rise. The fledgling conductor looked ill. The auditors felt that they had gone through a battle. But Koussevitzky sprang up, called to half a dozen people, asking one a question, telling another some personal piece of news, requesting a favour of another. He was all smiles, all energy.

Koussevitzky loves to be with young people, is always on the lookout for curious minds and responsive hearts. He has said that what he wants to give the students is constructive advice and practical knowledge, to help them acquire a penetrating and vivid conception of the music they interpret. He wants to stir their imagination to new heights, because imagination evokes in the interpreter the right intuition and the emotions to conceive the inner meaning of the score and to reveal the emotion of the composer. "We want to be modest in our promises, but by no means do we want to be modest in our inspirations."

"TANGLEWOOD IS A DREAM"

When Koussevitzky rehearses his own orchestra, he reveals everything about himself, and little about his conductorial technique. Things happen. When they don't, he stops the men, speaks a few soft words, often quite inaudible, and then the music sounds just fine. When there is a ragged entry (very rare occurrence with the Boston Symphony), he says, "Gentlemen, they will think we have never played together before."

A wrong note gets the gentlest reproof, perhaps because it is the greatest sin of all. Koussevitzky lifts his eyebrows in bewilderment, his nose crinkles as though to protect himself from a bad odour. The culprit colours like a lobster or a sheet, according to his temperament, and that's that. No hysterics, no brutality, no histrionics. Just work. Koussevitzky will often say, simply, "I don't like it." He doesn't explain, and he doesn't hide the fact that sometimes he isn't quite convinced of just why he doesn't like it. But when he finally says, "I like it," it's something to like.

At the very first faculty meeting, Koussevitzky was obviously very much moved and aware of the significance of the occasion. It took place one day before the official opening, and it was his first moment as actual director facing his faculty. His eyes were moist as he rose to address the men he had selected to help carry out the idea which had been stirring within him for more than twenty-five years—which had seen so many setbacks and had met so many obstacles until Tanglewood made it possible. His voice was unsteady for the first few words...after that, it rang with feeling and conviction.

"Gentlemen," he said, "I have never faced a more distinguished gathering, brought together by a common cause, a common ideal. Our path is clear. We must abandon the banal, the superficial, the old-fashioned. We must give the best we have with our life blood."

Wine-Glo

women, and song!

YOU'LL SING WITH JOY FOR YOUR LOVELINESS IN THIS VIVID NEW MAKE-UP SHADE!

Deep, vibrant red in a thrilling melody, keyed to the new Fall costume colors—Wine-Glo is your Presto-change, from Summer simplicity to Autumn chic! This rich new shade of Barbara Gould lipstick, nail polish, and rouge, gives sophisticated sparkle to your whole ensemble for this season.

Lipstick $1.00
Rouge (cream or cake) . .85
Nail Polish 25

Barbara Gould INC.

DISTRIBUTORS • NEW YORK

Bagaru COATS

Reg. U. S. Pat. Off.

"double duty beauty"

Spark up your Bagaru with a frivolous hat . . . and you're ready for a gala occasion (left). Top off the same coat with tailored accessories and wear it smartly for daytime and sports (below).

Thanks to exclusive tailoring features, your Bagaru will long retain its shape and smartness. And you'll be thrilled with the beauty and resiliency of the all wool fabric, specially treated to hold its drape and luster.

Bagaru styling is basically smart but "undated"—to do you honor for many seasons. Exclusive too, because only one store in each city sells them. For name of that store and free booklet of styles, write Bagedonow Bros., Inc., 512 Seventh Avenue, New York City.

A.

A.

H. J.

C. F.

A. *Double duty beauty achieved by intricate use of seaming detail, slash pockets and pared down collar.* **$29.95**

H. *Double breasted with smartly stitched motifs on shoulder and collar* **$29.95**

J. *Beautifully furred* to frame your face — rows of slenderizing seams.* **$59.95**

C. *You'll like this fur collar*, easy-to-wear lines, pocket stitching.* **$59.95**

F. *Slim lines emphasized by interestingly stitched seams . . . roll collar.* **$29.95**

Sizes for Misses, Women and Little Women

COLORS: Black, river blue, vino red, autumn leaf, hemlock green, chicory brown, soldier blue, cruiser grey.

***Fur collars in choice of Raccoon, Badger, Wolf or Kit Fox.**

Bagaru

Franchise for certain cities is still open. Inquiries invited from responsible dealers.

"UNDER TWENTY" FASHIONS

THE following is a list of shops throughout the country that have the fashions on pages 80 and 81.

ABILENE, TEXAS	ERNEST GRISSOM, INC.
AMES, IOWA	TILDEN'S
ANN ARBOR, MICHIGAN	GOODYEAR'S
BALTIMORE, MARYLAND	HUTZLER BROTHERS CO.
BARTLESVILLE, OKLAHOMA	MONTALDO'S, INC.
BOSTON, MASSACHUSETTS	JAYS
CHARLOTTE, NORTH CAROLINA	MONTALDO'S, INC.
COLUMBUS, OHIO	MONTALDO'S, INC.
DETROIT, MICHIGAN	THE J. L. HUDSON COMPANY
DENVER, COLORADO	MONTALDO'S, INC.
GREENSBORO, NORTH CAROLINA	MONTALDO'S, INC.
HAZLETON, PENNSYLVANIA	WEARS INC.
LEXINGTON, KENTUCKY	LOOM & NEEDLE SHOP
MEMPHIS, TENNESSEE	JOHN GERBER COMPANY
MILWAUKEE, WISCONSIN	SMARTWEAR-EMMA LANGE, INC.
NORFOLK, VIRGINIA	THE HOUSE OF ARTHER MORRIS
OMAHA, NEBRASKA	THOMAS KILPATRICK & CO.
RICHMOND, VIRGINIA	MONTALDO'S, INC.
ST. PAUL, MINNESOTA	FRANK MURPHY
SAN FRANCISCO, CALIFORNIA	THE WHITE HOUSE
SEATTLE, WASHINGTON	FREDERICK & NELSON
WASHINGTON, PENNSYLVANIA	HAL LEWIS
WATERBURY, CONNECTICUT	FORESTER, INCORPORATED
WILMINGTON, DELAWARE	BIRD-SPEAKMAN, INC.
WINSTON-SALEM, NORTH CAROLINA	MONTALDO'S, INC.

NEEDLES AND GUNS

(Continued from page 57) He felt strongly that the women should not look too much like a religious order. I designed a blue alpaca dress with short sleeves, a little red collar, and pale blue cotton apron that fitted under the collar. Neat, comfortable, attractive. The head-dress was a little like the Red Cross ones, only these were dark blue, with pale blue at the face, and tying on securely. (I do not know if the uniforms were ever made. I left mine behind me in Paris.)

Events were piling up. But until the Germans battered at Belgium, the work in the *couture* had not gone so badly. Some of our private clients had begun to order from us. With the Belgian move, however, everything was cancelled. We had our materials cut, dresses half-sewed, but the clients had gone. It was disastrous. I kept my girls bravely doing refugee work all day in the ateliers. At night, they brought boxes, and filled them with baby shirts, baby panties, diapers.

Refugees were engulfing Paris. Workers were finding it difficult to get any work, and communications might be cut off. I felt that we had to do something. I telephoned Monsieur Lelong to ask him if he had considered a place to go in case the worst happened. "The subject has not come up," he said. Then we telephoned Edward Molyneux all of us tense with anxiety about our workers.

REFUGE IN BIARRITZ

At lunch that day, Molyneux invited me to use his house at Biarritz. I said that we should invite Lelong, too. (As Lanvin had had a Biarritz establishment for many years, she was organized.) Those of us with Biarritz connections went into friendly partnership, deciding to work there, to show and ship together our goods to New York. Quickly, Molyneux had his big Biarritz atelier divided into three rooms, one each for Lelong, himself, and me.

We sent machines, supplies ahead, but we waited in Paris, hoping that all these preparations would in the end be unnecessary. But the war came closer to Paris. At a given word, we had to leave.

Each of us started with a part of our staff. Although we had each hoped to bring about thirty workers apiece, we arrived with sixty in all. The roads were a jumbled jam. Some workers got lost; some arrived weeks later. Some walked, some rode bicycles, but they came. Only a few had found food on the way. They arrived worried, exhausted, but ready to work. We rented a house for our workers for a year, put beds into long stretches of rooms in hospital formations, and opened a canteen for them. Every effort was made to carry on. We did our utmost, and every one behaved magnificently. Alas, it was all for nothing.

THE LAST MEETING

The Germans were nearing Bordeaux, and the Armistice was due. With horror, we realized that we had wasted our efforts. The working conditions were all right—but we could not get our clothes out of the country. Quickly we found that communication of any sort was practically out of the question. In the office of Madame Lanvin, we had a meeting. It was grim. The grimmest I ever hope (Continued on page 105)

NEEDLES AND GUNS

(Continued from page 104) to see. Most of the Paris couturiers were there; Madame Lanvin, Madame de Pombo, Molyneux, Piguet, Balenciaga, Heim, Patou, and, of course, Lelong. From the glass-sided office, we looked at a furious sea, black water, black sky, with the crack of thunder sounding like guns to us. The electric lights blew out. In almost total darkness, we sat around a table talking, pledging not to make any effort which would put the less fortunate at a disadvantage.

FRANCE SURRENDERS

We left to wait for events. Our concierge was the only one with a working radio, and we strained for her news. When the capitulation announcement was made, the work-people, standing in a crush at the door, burst into tears. Most of them did not know where their children or their families were. They did not know if their men were wounded or dead, if their little ones had safely travelled those refugee roads. (There were so many accidents on those roads, so many children now who will never recover from their only journey.)

Again Monsieur Lelong and I had to face a new situation. Molyneux, we thought, must go to England while there was still time. Against his will, he left that night, catching the last boat. The rest of us stood around. Banks were closed, and money was hard to get; in fact, almost impossible to find. Monsieur Lelong urged me to leave if I intended to fulfil my lecture contract in America. "Perhaps," he said, "you will say a kind word for us."

Nearly against my will, but in record time, my visas were secured. Then came a terrible moment for me. I had to tell my people that I could not pay them, I could only divide the cash I had with me. The good-byes were difficult, horrible. To five of my people, including my secretary and accountant, I left instructions to go back to Paris as soon as possible, to keep the place open, and to sell what they could. They know we must carry on until we can start again. Monsieur Lelong promised to look after them for me. The rest had the villa in Biarritz with the rent paid for a year—but most of them undoubtedly have started back for Paris.

I packed again the strange belongings I had put in my bag the day I rushed from Paris. I had an evening jacket without its evening dress. I had an old wooden Egyptian bird taken from a tomb. I had a jewel-case with only what was in it at the moment of snatching it. I had, most inexplicable of all, a Scotch dirk, hidden in a scabbard elaborate with gold and topaz. (The dirk now rests on my hotel table—my salvage from Paris.)

Soon I was in a *camionette* on my way to the border. At the military control, an officer glanced at my papers and, looking up with a smile, exclaimed: "What, no more perfume?" "Yes, indeed," I assured him. "I shall be returning." I crossed the frontier bridge on foot, and at the Spanish end I was greeted by another pleasantry from the man who stamped my visa: "You may go, but, when you come back, you must make a dress for my wife."

SYMBOL OF FRANCE

Here in New York, news is still scarce, but when I reached Lisbon I heard that one of the New York papers had printed a Paris story to the effect that the couturiers were going to make a Collection. I cabled Monsieur Lelong, and his reply was a positive statement there would be no August Collections this year, and that it was still too early and the question too important to make predictions beyond that.

However, I know and I wish to assure you that all those in our work, although sad and completely stunned, have certainly not lost their courage. Every effort will be made to help the cause of our great French industry. This effort will be made in spite of everything.

When I arrived at LaGuardia Field, a newspaperman noticed a brooch that I wear on my coat, in the shape of a bird with drooping head and wings. He thought it curious and asked what it was. I explained it was a phoenix, a bird which, after being burned and reduced to ashes, revives and grows again in full beauty—and this, I feel, is the Symbol of France!

INVITATION IN SILVER

"Invitation," Gorham's new silver-plated pattern, is attractively chased in a simple, stylized design

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Find the different kind of help and protection that's in these Milk of Magnesia creams

PEACHES and cream, rose petal—only words of luscious meaning can describe the lovely flawless skin of the latter teens.

And yet, even this skin of near perfection foreshadows future blemishes. Wind and weather, work and play, are beginning to take their toll.

Thousands of smart girls have learned it pays to give their skins a special kind of daily care—with Phillips' Milk of Magnesia Creams.

Of course you know the famous Phillips' Milk of Magnesia that has been prescribed for over 60 years. It is this very same Milk of Magnesia that Phillips' Creams contain!

As you would expect, these Milk of Magnesia creams act on the excess acid accumulations on the skin which may be associated with such blemishes as enlarged pore openings, blackheads, roughness, dryness, or excess oiliness.

PHILLIPS' MILK OF MAGNESIA TEXTURE CREAM. This remarkable cream not only neutralizes excess acid accumulations on the skin but it also contains cholesterol which, by retaining moisture, helps to keep your skin soft, smooth, supple.

An Ideal Powder Base. As a foundation, Phillips' Texture Cream seems to have a special ability to relieve roughness and dryness and remove excess oiliness so that makeup goes on smoothly and lasts for hours.

PHILLIPS' MILK OF MAGNESIA CLEANSING CREAM. And you'll love this cleansing cream! It enters the outer pore openings and thoroughly cleanses away the surface dirt, neutralizing the excess acid accumulations as it cleans.

Give your skin the benefit of these creams—*so different* because they neutralize excess acid accumulations.

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TURNS WITH A GOURMET

By Bertina Foltz

VODKA has always been a personal enthusiasm of ours among drinks, and recently we have learned some facts about it that seem worth adding to your liquor lore.

For one thing, we thought the only way to serve vodka was neat, well chilled and poured directly from its bottle. Then, we considered it a very powerful drink indeed; something to keep a careful eye on when glasses were being refilled.

As for its fire-water qualities, while vodka is no cup of tea, it goes along with other liquors in alcoholic content, most of it being eighty per cent. proof, with a second variety one hundred per cent. proof, of which very little is consumed. As for its being taken straight, it is very fine that way as an apéritif, but it also proves a superior mixer. Since it has no specific taste of its own, you can add it to a simple mixture or a skilful blend of good ingredients, and be sure of a good drink, long or short. The vodka just adds authority.

Connoisseurs say that a vodka drink as an apéritif doesn't affect the taste of wines to come, and an expert in hang-over remedies finds vodka in iced tomato-juice an effective pick-me-up.

VODKA IN AMERICA

Since imported vodka will soon be unobtainable in this country, it wouldn't be kind to be dwelling on all this were it not that some of the best in the world is being made in America to-day. This is the vodka of the house of Smirnoff, the firm that was sole purveyor to His Majesty the Czar, from 1884 to the time of the fall of Imperial Russia.

When the Smirnoff plant in Moscow was seized, Vladimir Smirnoff, then head of the firm, fled Russia and eventually established plants in Constantinople, in Lwów, Poland, and in Paris. Now, there is a Smirnoff plant in America, with the same Mr. Smirnoff as Chairman of the Board and Technical Advisor, using the same formulæ and processes that earned the royal appointment for the Smirnoff Vodka. The alcohol, however, is American. (Grain alcohol is used in good vodka. The vodka brewed from potatoes or molasses corresponds to the "bathtub" gin of Prohibition years.) And since the grain alcohol produced in the United States is the finest known, this made-in-America Russian vodka is tops of its kind.

If you want to experiment with it in mixed drinks, or serve it by itself as an apéritif, you will find it in metropolitan liquor shops under the name of Ste. Pierre Smirnoff Fls., Inc.

LET THEM EAT CAKE

If you should find yourself on Lexington Avenue, between Fifty-Fifth and Fifty-Sixth Streets, and should suddenly sniff a wonderful, spicy, baking smell—stop right where you are and look around for Dodd's bake shop. When you find it, go in and try some of the things that are made there in the shining kitchen behind the shop, from whence the wonderful smells come.

You will find, among other things, date bars and baby doughnuts and honey buns and a famous Southern white cake with old-fashioned caramel icing, and salt-rising bread and beaten biscuit and pies of fresh fruits, according to season.

All of these *bonnes bouches* are produced by a young man—Mr. Dodd—who, when he had to carve his way in the world earlier than he expected, decided he could qualify most successfully as a cook, and therefore went to cooking school instead of Yale.

Customers even bring in pet recipes and have them carried out in the Dodd kitchens. We can't tell about those, but we can testify to the vast enthusiasm occasioned by anything we ever ordered from the shop. The things are so completely home-made that you could say your cook just took them out of the oven—if your mind works that way.

NEW ENGLAND IN A TIN

In any discussion of New England, the conversation inevitably gets around to the foods of the region—the chowders, the beans. If you are of the New-England-chowder-school, you probably won't believe that this dish can be successfully put up in tins. But it has been, by a company known as Cape Cod Cooks. To be sure, only the chowder base comes in the tins. You add the milk to it, and you have a chowder that tastes as though it had been transferred direct to your table from a Cape Cod soup-pot without any intervening steps.

New Englanders liked this chowder so much that they bought hundreds of gallons of it, when it was first sold in waxed containers. Then, when the makers wanted to send it farther afield, a special method of canning was devised to keep the chowder and its flavour intact and unspoiled. This canning procedure is used for various other New England food items that are now included in the series.

One of the most delicious of these is something called Clam Royale, a mixture of tiny clams (those too small for the chowder) and clam-juice, to which you add milk to make a light soup with a delicate, unusual flavour.

The Cape Cod Cooks beans are the small, shiny kind, with squares of salt pork, in a sauce dark with molasses and brown sugar. Their preparation is a ritual, and they are cooked for hours and hours in a brick oven, to achieve the rich New England flavour. Brown bread, more black than brown and soft and almost moist when it comes from the tin, is a beautiful companion for the beans.

Then, there is an Indian Pudding, considered a prize in the line because it is made from the original recipe from 'way back, when only the Indians knew how to make corn-meal puddings. We happen to feel that the Indians could have kept all corn-meal puddings, but we know there are many who feel differently, and they will cheer at this version.

The Cape Cod Cooks foods are sold in leading cities throughout the country, as well as in New England, or you can buy and order them from Gimbel's in New York.

CARDIGANS: AUTUMN KNITTING

Probably you'll knit this autumn. You'll knit because it's cool. You'll knit to add to that Pride and Joy of your life, your sweater collection. Above: an aquamarine angle-ribbed cardigan of Alva three-ply Scotch yarn—extra-soft. Directions and yarn can be obtained from Alice Maynard. For instructions only, you can send a stamped, self-addressed envelope direct to Vogue

New version of the classic cardigan—this has pockets, and slide-fastens up the front. Renée Hall designed it, and it's made of Bernat's Pirandelle wool in flax-flower blue. It knits quickly. It knits crinkly. Instructions and yarn can be obtained from Macy's; Marshall Field; J. W. Robinson, Los Angeles. For directions only, you can send a stamped, self-addressed envelope to Vogue

VOGUE STUDIOS

As New as Hope...

AS QUICK AS A HUMMING-BIRD

● ● ● but better than any words—just see what the Dermetics Program has done for my skin. It's a startling revelation.

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LINDA: It's a dramatic departure from the old form of cosmetics—not a solid—not an ordinary liquid—but a scientific blend of bland Hydronized* Oils that just naturally help your skin attain glowing loveliness.

JOAN: Sounds lovely, but lengthy. Maybe I haven't time to be beautiful.

LINDA: Only five minutes are required for Dermetics' three simple steps to natural skin beauty. In 40 seconds the Soil Adsorber removes the dust and soot of cities . . . of stale make-up . . . and leaves your face and throat amazingly clean, clear and smooth. Then the tingly blushing oils give you the thrilling experience of a glowing, glamourous blush bringing satisfactory circulation to your skin.

JOAN: But your complexion seems to have a lasting radiance.

LINDA: Because next you protect your new lovely skin-in-the-making with the Dermetics Complexion Dress—an invisible veil against the elements. We're born with fine, clear skins and the Dermetics Program helps to guard that beauty birthright.

JOAN: And how did you discover Dermetics?

LINDA: Andre, who waves my hair, induced me to try it. You can get a Dermetics Kit at your own beauty salon.. . . I understand 6,000 salons from coast to coast stock Dermetics. Try it. We all have to put our best face forward.

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THE TWO-PIECE LOOK AGAIN

Left: The two-piece look via stitched folds around the hips. Bodice very moulded, skirt very slim. Of brown rayon crêpe—nice with that new autumn running-mate, black. $19.95

Right: The two-piece look via shirred blouse, slender skirt. Of black rayon crêpe, with collar and cuffs of pale blue rayon faille...another favourite "black with" combination. Only $25

Left: The two-piece look via cardigan-blouse (finely tucked) and circular skirt (on a bodice). Of cocoa-coloured wool. Match accessories, or mix in some of the autumn blues. $29.95

Right: The two-piece look via overlapping bodice. Again—a very slender skirt. Of black rayon crêpe; gold-and-silver metal buttons. One to use as a basic little black dress. $25

• ALL FOUR FROM BEST

NEWPORT IS NEWPORT

(Continued from page 71) pyjamas or tennis dresses all day long, who spend two or three days of the week (like the Harold Brookses) on their boats, who live in very small houses with few servants (from the European standpoint), and who swim off their own rocks and only put in an appearance at Bailey's Beach on Saturday and Sunday after they have had a swim. The rest of the time, they play Towie every afternoon at the houses of their friends.

YOUNGER AND MORE MODERN

A part of this other side of the picture is the group of people who live in the charming houses on Princes' Neck, consisting of the Harold Brookses, the Prochets, and the Lounsberys. Vera Lounsbery, who is Dick's Russian wife and who has always lived abroad, is the pet of Newport. Ena Prochet is only interested in being a good mother, wife, and housekeeper. In those famous Chinese pyjamas of hers, she is usually to be found playing croquet, on a very uneven green, with the family, or making drinks for friends who come to swim. If you go there to dine, you will find the best table decorations to be seen in Newport. She collects them.

Also there is the Army and Navy set—very much a part of old Newport. Admiral Kalbfus, the head of the War College here—a combination of the Navy, Army, and Marines—lives in a beautiful old house, where he receives in a manner and in a setting to make any American proud of the dignity and tradition of the service.

The Snowden Fahnestocks have floors of "Versailles parquet," just like those in Elsie Mendl's house at Versailles. It gave me a lump in my throat to see them again. I suppose this is very sentimental on my part, but there aren't any other floors in the world as beautiful as "Versailles parquet." They make me think of the many mornings at Versailles when I watched the footman laboriously polishing the parquets, with cloths bound round his feet.

Schuyler Parsons has the most wonderful Negro servants, who give just the right touch to an old-fashioned remodeled house. Their mere presence guarantees a good lunch before you even sit down to table. For place-cards, Schuyler Parsons uses a charming innovation—packages of matches with only the first names of the guests written on them. Perhap not new to you, but new to me. For to-day, who ever calls anybody by anything but their first name? Perhaps I sound old-fashioned again, but I am sure that Elsie Mendl, or Grace Vanderbilt, or Nannie Duke would much rather be called so than Lady Mendl, or Mrs. Cornelius Vanderbilt, or Mrs. James Duke, by the young.

One of the beauties of Newport, incidentally, is a relative of Mrs. Vanderbilt's, called Valerie Moore. Another pretty girl in Newport is Rosemary Warburton, who has much of the good looks of both her late father and her mother, now Mrs. W. K. Vanderbilt.

The week-end I was at Newport was marked by the opening of the Reading Room for the first time to ladies. Over the many years of its existence, no women have ever crossed the threshold, and so all the ladies of Newport were there in full force. Their hosts were the pillars of the Reading Room. It was a big event. I could not help but wonder what the guests thought about that charming, but very down-at-the-heel interior.

I think the house I like best in Newport is that of Mr. J. Gordon Douglas. It is an old-fashioned (not Colonial) white house with green shutters, set in a garden with beautiful old trees and full of old-fashioned furniture that belonged to Gordon Douglas' mother. But it has the appearance of a house where people have always lived, and where no decorator has ever crossed the threshold. I don't know this to be a fact, but I suspect that it is so. And, of course, Mai Douglas is known to have taste about both houses and clothes. Her cabaña at Bailey's Beach, incidentally, is by far the prettiest one I saw.

Another old-fashioned house that has had its face lifted and has come back to life is that of the Sheldon Whitehouses, their old family house in Newport. The garden is a dream of beauty, with fine old trees, a beautiful lawn, and a grass terrace thick with potted fuchsia trees and plants. Here we lunched on a Sunday in an atmosphere worthy of that great hostess of the last generation, Mrs. C. B. Alexander—Mary Whitehouse's mother—who was one of the people who kept up the traditions of the best American society.

BAILEY'S, ALL DRESSED UP

I think Bailey's Beach, with its many cabañas, is the best example of its kind that I have ever seen anywhere. The idea of cabañas was started at the Lido in Venice in 1910, but the final and perfect example has been worked out at Newport in 1940. Yet, in the midst of this perfect and ultramodern setting, a something persists which I am sure no one used to Newport would ever notice—just because it is Newport. The women (of a Sunday morning) are all dressed as for Ascot on Gold Cup Day, the men as if for Goodwood, and a few others for bathing. It is a unique sight in the world of to-day. But no one there finds anything extraordinary about it. Some one said to me, "You know, this used to be just a quiet New England town, but now that I see Schiaparelli and all the rest of you here, I wonder what will become of it now."

In a way, Newport and Venice are alike, inasmuch as they are both resorts. (Venice may be called a resort in summer, too.) Neither has anything to do with the country, and both remain true to character. In Newport, the men do not often wear white dinner-jackets, though I find they do everywhere else. In Venice, no one would dream of going into the Piazza without a coat. A friend said to me, of Newport, "We are civilized here. We never 'drop in' on each other, but only go where we are expected." In Newport, in other words, people still know how to behave.

But, generally speaking, how far America has traveled on the road in the last twenty years! It is actually to-day the only country where luxury and the fine art of living are still being practised. To an American coming home, after fifteen years of living abroad, this country is more thrilling than it could possibly be to its most ardent admirer who has gone on living here.

Two dresses with the new ease and elegance that is so important this Fall . . immeasurably more luxurious because of the graceful fabric in which they are made—"Regency," a rayon crepe woven with Celanese yarn.

Luminous!

One-piece dinner dress with sequin embroidery on bodice. New long waistline and surprisingly full skirt. 10 to 20. Black-jet, black-gold, Hawaiian blue-blue, cocktail red-gold. Under $25.

Radiance!

One-piece shirtmaker type dinner dress with stitched pleated top—molded midriff and radiant accordion pleated skirt. 10 to 20. Black, lyric blue, cocktail red, Shetland green. Under $20.

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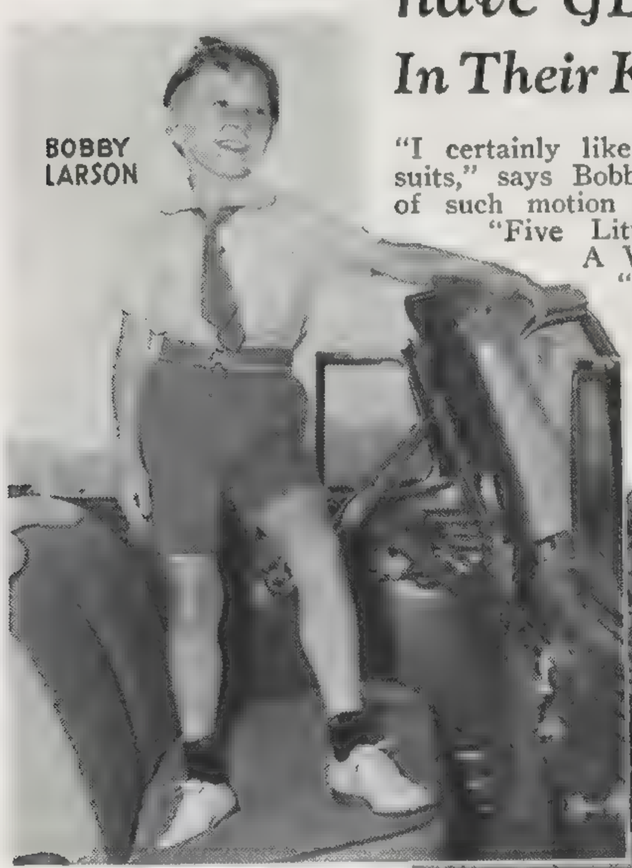

BOBBY LARSON

"I certainly like to wear KLAD-EZEE Self Help suits," says Bobby Larson, brilliant six-year-old star of such motion picture successes as "Earthbound", "Five Little Peppers", "The Doctor Takes A Wife", "Howard's Of Virginia", and "The Courageous Dr. Christian". And you'll admit that lovely little Bobette Bentley, who was Ruth Williams in "The Courageous Dr. Christian", and Genevieve in "The Women", looks glamorous and dainty in her trim-fitting KLAD-EZEE playsuit.

BOBETTE BENTLEY

Banishes Button Sewing

"Mother likes Klad-ezee too," says Bobby. "She says the buttonless back-drop seat relieves her of worry about me tearing off buttons or buttonholes when I'm playing." . . . "And my mother says KLAD-EZEE are smarter-looking on account of the adjustable self help belt which assures a trim fit waist line," says Bobette.

FREE STYLE BOOK Thousands of mothers have found Klad-ezee Self Help Children's garments a better way to dress children. Ends button sewing. Teaches tots self reliance. Write for fall and winter catalog of more than 150 styles, including smart school togs and winter play suits.

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Klad-ezee Self help GARMENTS

HOT HORS-D'OEUVRES *from* OLD RUSSIA

By Charlotte Adams and Alexandra Petrova

THE recipes we give you here were brought from Russia in revolution, brought in the heads of people who had enjoyed—and served—them. The mind well packed with such culinary secrets offers surer means of transportation than does the hem of a coat to a jewel sewn within it.

In Russia, when she was a country sleek with sables and jewels, the serving of hors-d'œuvres was explicit to a formal meal. That there were hot, as well as cold, ones is important. The ceremony connected with their presentation was charming. At one end of the dining-room, a table set against the wall was spread with a bewildering array of hot and cold hors-d'œuvres. Servants gave the guests lovely little glasses called *Rioumka,* filled with the indispensable vodka. Upon small plates, guests placed samplings of the hors-d'œuvres, all made in tiny portions. When one tossed off his glass of vodka, one instantly popped into his mouth something deliciously edible. With appetites thus sharpened, the guests proceeded to the dining-table.

But habits of life, and of eating, change. And even in the most elaborate of American households, such a variety of dishes would be bewildering, as well as a complication to the service problem. Many of these hot hors-d'œuvres would make a perfect first course around which to plan an informal meal, or a main course for luncheon. Or any one of them, made in tiny size, would provide a very special canapé before dinner.

CHAMPIGNONS FARCIS

1 pound of large mushrooms
4 tablespoonfuls of sherry
1 tablespoonful of butter
¼ tablespoonful of salt
Pepper
1 truffle
¼ slice of white bread (crust removed)
3 tablespoonfuls of cream
2 chicken livers
1 shallot
1 sprig of parsley

Soak the bread in the cream. Brush the mushrooms in cold water. Peel and stem them. Put mushroom caps into a large saucepan, cover with a cup and a half of cold water, three tablespoonfuls of sherry, one tablespoonful of butter, salt and pepper. Cover and cook for fifteen minutes.

Remove the mushrooms from the liquid and set aside. Into the liquid put one tablespoonful of sherry, the finely chopped raw chicken livers, the mushroom stems, shallot and parsley, and cook, covered, for fifteen minutes. (If you can't get a shallot, omit it; don't substitute onion.)

Strain this liquid. There must be about a cupful of liquid, and stock may be added if necessary. Squeeze the bread, and add the cream to the liquid and the bread to the chicken-liver mixture. Put the mixture through a fine sieve twice. (Cooks are likely to be lazy about, or at any rate frightened by, the thought of putting things through a sieve. A help for the purpose is a small wooden mallet such as is used for mashing sugar in Old Fashioneds.)

Fill half of the mushroom caps with the mixture. Cover each with another cap, and place in a serving-dish. Cover with the following sauce:

1 tablespoonful of butter
2 tablespoonfuls of flour
1 cupful of mushroom liquor
2 tablespoonfuls of sherry
2 tablespoonfuls of cream
1 tablespoonful of Worcestershire Sauce
½ truffle, chopped

Brown the flour in butter. Add the mushroom liquor, sherry, cream, Worcestershire Sauce, and chopped truffle. Pour this over the mushrooms, and top each mushroom with a slice of truffle.

KOLDUNI À LA LITHUANIA

This dish is a bit on the complicated side, but truly worth the trouble. Served with bread-crumbs browned in butter, it melts—really *melts*—on the tongue.

Dough
1½ cupfuls of flour
⅓ cupful of water
2 egg yolks
¼ teaspoonful of salt
Filling
½ pound of lean beef
¼ pound of kidney fat
½ small onion
1 teaspoonful of butter
½ teaspoonful of salt
Pepper
½ teaspoonful of marjoram
2 tablespoonfuls of water

Heap the flour on a board. Make a hole in the middle, and in it put salt, egg yolks, and water, well mixed. Work these ingredients slowly and carefully into the flour. Knead and beat the dough so as to make it smooth and without lumps. Place the dough in the refrigerator for one hour.

Put the meat and fat twice through a grinder. Brown the chopped onion in butter. Add water, onion, salt, pepper, and marjoram to the meat. Mix well.

On a board dredged with flour, roll out the dough as thin as possible, taking care not to tear it. Two inches from one outside edge of the dough, and two inches apart from each other, place balls of meat ¾-inch in diameter. With a little brush, moisten the dough around the meat with egg white. Fold the dough from the edge over the meat and press it down around each ball. With a round cutter, not more than one and a half inches in diameter, make little half-moons of meat covered with dough. Continue until the ingredients are used up.

In a large kettle, place three or four inches of stock, and bring to a boil. Put the *kolduni* in and cook over a low fire for from five to ten minutes. Serve with a very little of the bouillon as gravy, or with melted butter. Or cover the *kolduni* with a little bouillon and top with bread-crumbs browned in butter. (This takes a *lot* of butter and is wonderful.)

BITOTSCHKY À LA CRÈME

2 slices of white bread
½ cupful of milk
½ small onion
2 tablespoonfuls of butter
½ pound of veal and 1 tablespoonful of kidney fat *(chopped together finely)*
½ teaspoonful of salt
Pepper
2 heaped tablespoonfuls of flour
2 heaped tablespoonfuls of bread-crumbs
2 tablespoonfuls of beef dripping
1 cupful of sour cream

Remove the crusts and soak the bread in (Continued on page 111)

HOT HORS-D'OEUVRES *from* OLD RUSSIA

(Continued from page 110) the milk. This should make a moist dough. If it seems too liquid, squeeze some of the milk out with a spoon. Chop the onion and fry in a tablespoonful of butter until golden brown. Add the meat, onion, salt, and pepper to the bread and mix thoroughly. Let the mixture stand in the refrigerator for one hour.

Mix the flour and bread-crumbs on a wooden board. With hands wet in cold water (this is essential!) form the mixture described above into little balls about one and a half inches in diameter. Roll in the bread-crumb-flour mixture, flatten a little, and fry in half butter, half beef drippings until one side is brown, then turn and fry the other side. Remove to a serving-dish. Add the sour cream to the remaining fat. Allow it to simmer until it takes on a little colour. Pour the sauce over the *bitotschky* through a strainer.

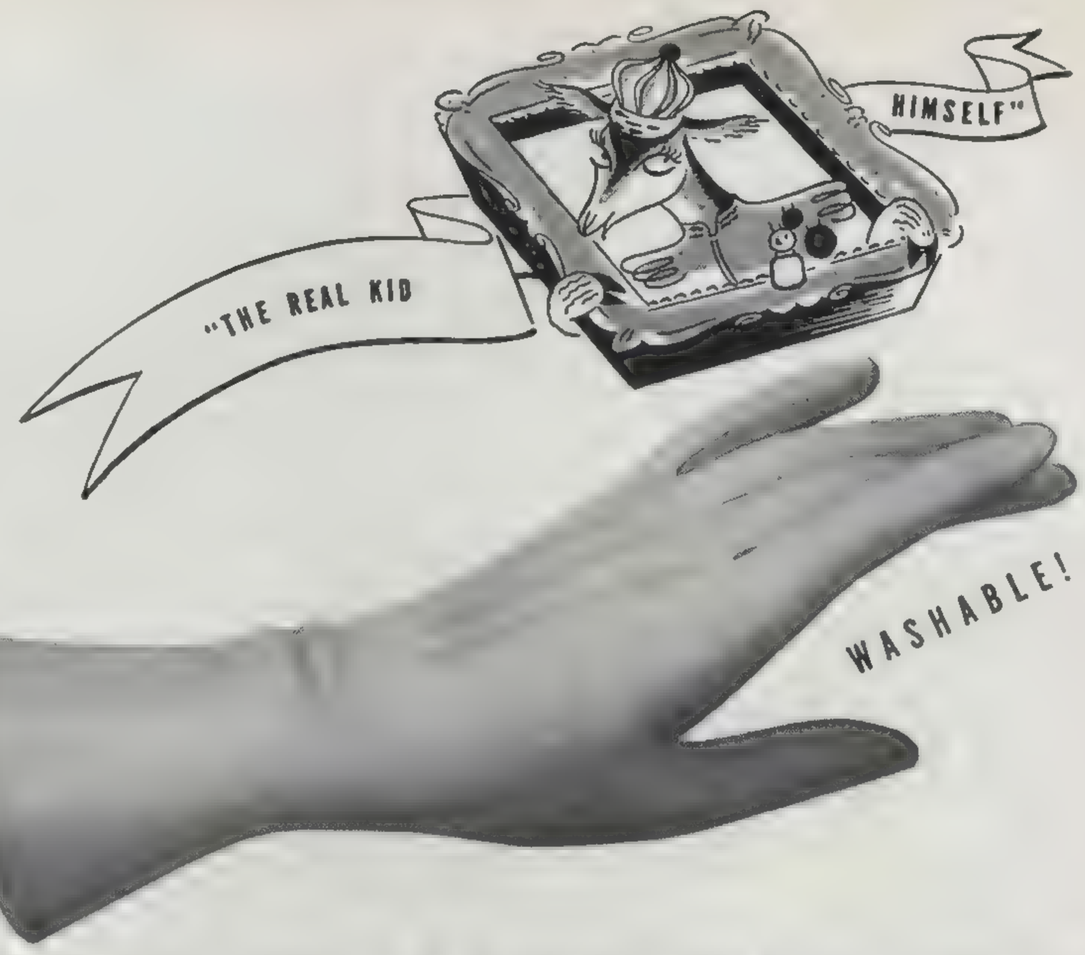
(Here is a tip on any Russian dish requiring sour cream—add about a teaspoonful of flour mixed in water to a half-pint of the cream, to keep the cream thick. Russian sour cream doesn't separate and become runny when added to gravy, as does the kind obtainable here.)

ANCHOVY À LA DUCHESSE

We're fussy about the anchovies for this recipe. The ones most closely approximating in flavour the kind originally used in Russia are to be obtained in glass jars and have to be *boned.* Perhaps, upon trial, you'll be willing to vary the flavour and use a ready-boned variety. We're not!

2 large potatoes
½ onion
2 tablespoonfuls of butter
4 heaping tablespoonfuls of very fine bread-crumbs
2 heaping tablespoonfuls of Parmesan cheese
1 jar of anchovies
Pinch of salt
1 cupful of cream
Pepper

Cut the peeled potatoes into very fine slices and then into strips, the size of a match (Julienne). Grate the onion and fry in one tablespoonful of butter until yellow. Line a shallow baking-dish with butter and bread-crumbs; put in it a layer of anchovy, then a little onion, a layer of potatoes sprinkled sparingly with salt. Repeat layers until all the ingredients are in. Pour the cream over all. Sprinkle with cheese mixed with one tablespoonful of bread-crumbs. Dot with butter and bake in a moderate oven until the crust is brown.



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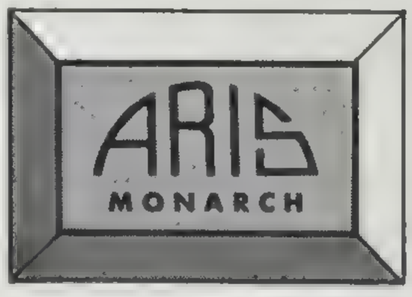

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Just knee-length—this square-shouldered fur coat. Mark the bell sleeves, the small roll collar—two points that label it "winter 1940-41." It's of Bio beaver-dyed coney. You'll wear it satisfactorily in town with new blues, bright red, beige, black. You'll wear it casually in the country with your little knitted dresses, with your tweeds. $95. This is a Cavalier Fur. Arnold Constable

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MENU OF THE FORTNIGHT

RECENTLY, we were at the Copley-Plaza, in Boston, on a menu-of-the-fortnight quest, and an irreverent couplet kept spinning through our mind. It was "Boston the home of the bean and the cod, where Lowells speak only to Cabots and Cabots speak only to God."

When we were discussing the *spécialités* of the house, we thought our mind must be as transparent as glass, because the first dish that was suggested was scrod. We realized that scrod was baby cod, and we also realized that we felt a lack of enthusiasm about it.

Believing, however, that if you don't experiment with "native" dishes when you are on the ground, so to speak, you miss some of the pleasantest experiences of life, we planned the menu around the scrod, and, of course, we lived to eat our trepidation with the fish, for it was triumphantly good.

Before dinner, we stopped for a dry Martini at the Merry-Go-Round bar in the hotel, one of the brightest spots in Boston in which to drink a cocktail.

DINNER MENU-OF-THE-FORTNIGHT
AT THE COPLEY-PLAZA IN BOSTON

Oysters, Sauce Mignonette
Broiled Scrod
Spinach à la Crême
Potatoes Sauté au Cru
Napoleons
Café Noir

We had requested the Mignonette Sauce, because we think it is the only sauce that enhances rather than drowns the flavour of fine oysters. It is made by mixing thoroughly together half a pint of vinegar, a tablespoonful and a half of crushed whole white pepper, six finely chopped shallots, and a teaspoonful of finely chopped chives.

BROILED SCROD: The scrod must be young and fresh and must be scraped carefully in cleaning so that the skin is not broken. The fish is cut into fillets, with bone removed, but without breaking the skin. The fillets are sprinkled with salt and pepper and melted sweet butter; then dipped lightly in fine, fresh bread-crumbs, then sprinkled with a little more sweet butter.

The broiling is started with the flesh side down, then with the skin side down, still being careful not to break the skin. With this is passed melted butter seasoned with lemon-juice.

SPINACH À LA CRÊME: The required amount of cooked spinach is forced through a sieve and put in a frying-pan with a little butter. Salt and pepper to taste is stirred in, and a cream sauce (one part of sauce to two parts of spinach) is added. The mixture is cooked until it comes to a boil, when it is removed at once from the fire.

POTATOES SAUTÉ AU CRU: Raw potatoes are sliced in pieces about as large as a half-dollar, and fried in butter until they are golden-brown. The seasoning is only salt and pepper, but the result is a masterpiece of simple cooking.

B. F.

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AUTUMN BROWNS

FOR PLAY CLOTHES—this flat-heeled shoe of light brown crushed calf, with green laces, green thongs for the welt sole. At Best

FOR TOWN SUITS—this brown suède step-in, with perforations, a medium heel. Remember brown now meets black. Andrew Geller

FOR SILK DRESSES—brown suède step-in with a non-scuff Pyraheel. Faille-with-"Lastex" band. Nice with creamy-beige. Air Step shoe

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VOGUE COVERS THE TOWN

Museums and Galleries

At the risk of sounding repetitious we urge you again to see Mexican Art at The Museum of Modern Art—the exhibit closes September 30. One object, which is a favourite of ours, is a tiny figure, six inches high, carved of deep green jade. Called the Tuxtla Statuette, this figurine is two thousand years old—the oldest dated carving in the Western Hemisphere. If you are an expert on hieroglyphics, you can decipher the date for yourself.

Continued through the summer and into September are a few art shows of the "not to be missed" species—and opening in early autumn are several new exhibits.

In the field of painting, every exhibit takes on a new significance these days. Loan exhibits from Europe are necessarily curtailed, and the fate of many European artists is uncertain. Picasso, Dufy, Derain, at the time of writing, have not been heard from. Picasso and Dufy are known to be *personae non gratae* with the Nazis, who some years ago burned both of these painters' works in Germany.

At MARIE HARRIMAN, there is a show of French Moderns, including Derains and a Picasso of the Cubist period. There are a number of oils and black-and-whites by Walt Kuhn.

DURAND-RUEL will open in September with a show of nineteenth- and twentieth-century French painters.

The FERARGIL GALLERIES have a show of American painting and sculpture. Zorach and Manship are important sculptors whose work is shown. The American painters are represented by such men as Thomas Benton and Paul Sample.

The NEW YORK MUSEUM OF SCIENCE AND INDUSTRY has an exhibit of working models of the famous inventions of Leonardo da Vinci. You will see at this amazing show the ancestors of practically all our modern devices, from air-conditioners to flame-throwers. He even invented a "tent of linen"—parachute to us.

Swing addicts

The latest swing development in town is at Essex House. Its oracle and advocate, Al Kavelin, calls this new brand of swing "Cascading Chords."

You may be interested in knowing that the effect of steel guitars and Novachords heard in the orchestra is achieved by playing saxophones into megaphones—there are no electrical instruments used. The music is soft, rhythmic, and certainly new.

Dancing and politics

People are talking politics, thinking politics, perhaps even dancing politics this autumn. The Arthur Murray School will gladly teach you the Donkey Dig or the Elephant Glide, depending on your predilections.

In case you only want to brush up on your dancing, ask about their short course of three lessons—an hour a lesson—for five dollars. The entire proceeds from these special courses go to the Red Cross. Give and have fun.

"Book of Hope"

A unique autograph book will be presented to the Chinese Ambassador in Washington on the twenty-sixth of September—he will accept it in the name of Madame Chiang Kai-shek, to whom it will then be sent. Called the "Book of Hope," it is the work of the Women's Committee of Tribute for China, headed by Pearl S. Buck.

The book consists of pages and pages of names of American women who have contributed $100. A thousand names is the Committee's goal—if you'd like your name in the book, your contribution and your signature must be in by September 25. The money will go to purchase medical supplies to care for about eight hundred thousand Chinese women and children who are in desperate need.

Polo, races, tennis

For your sporting calendar, remember the National Open Polo Championship will be played at Meadow Brook, beginning September 7 through September 22. The teams entered range from the Texas Rangers with Cecil Smith, to the Bostwick Field team, headed, of course, by Pete Bostwick. You can motor out to Meadow Brook, but the Pennsylvania simplifies matters by running special trains that take you right to the field—in forty-five minutes.

For you race-lovers—Belmont reopens on September 23 and closes on the fifth of October. Again, the Pennsylvania runs specials that deliver you practically to the betting booths—in thirty-five minutes.

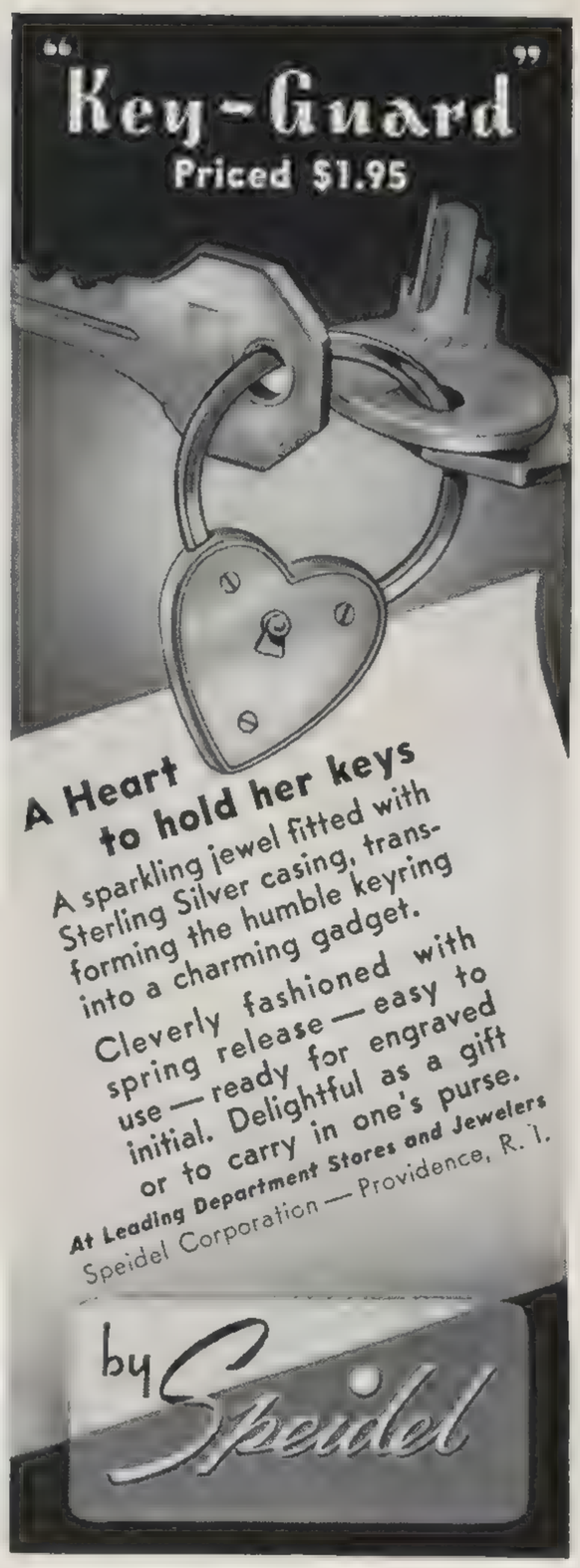
The National Singles Championship at Forest Hills, Long Island, is the climax of the tennis season. August 30 is the first day; the matches run from a week to nine days, depending on the weather. You can get there in less than fifteen minutes on the Pennsylvania's regular trains.

Newsreels

Anytime these days that you get three people together you're likely to get four opinions on world affairs—all of them impassioned. Perhaps that explains the unprecedented rush to the newsreels. At 10 p.m. in the Trans-Lux on Madison Avenue and Fifty-Ninth Street, you're likely to run into all your friends.

The Newsreel Theatre in Rockefeller Center gives you a generous portion of news and a relatively small portion of cartoons. Television fans: do go to the mezzanine lounge. Every evening (except Saturday and Sunday) at 6:45 Lowell Thomas is televised; and at nine o'clock, there's a televised show lasting an hour.

"FLANEUR"



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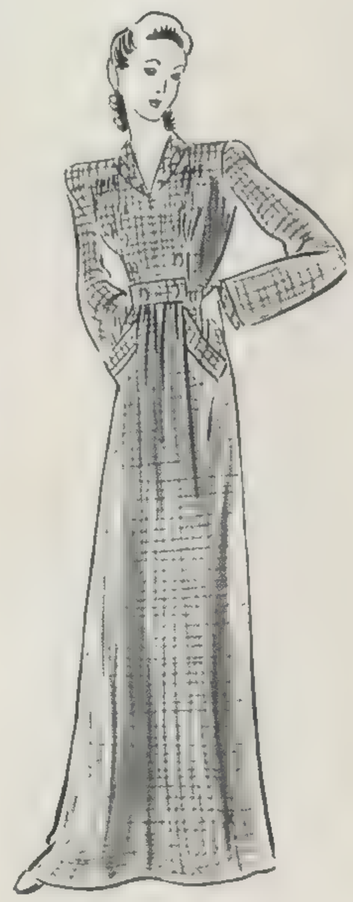
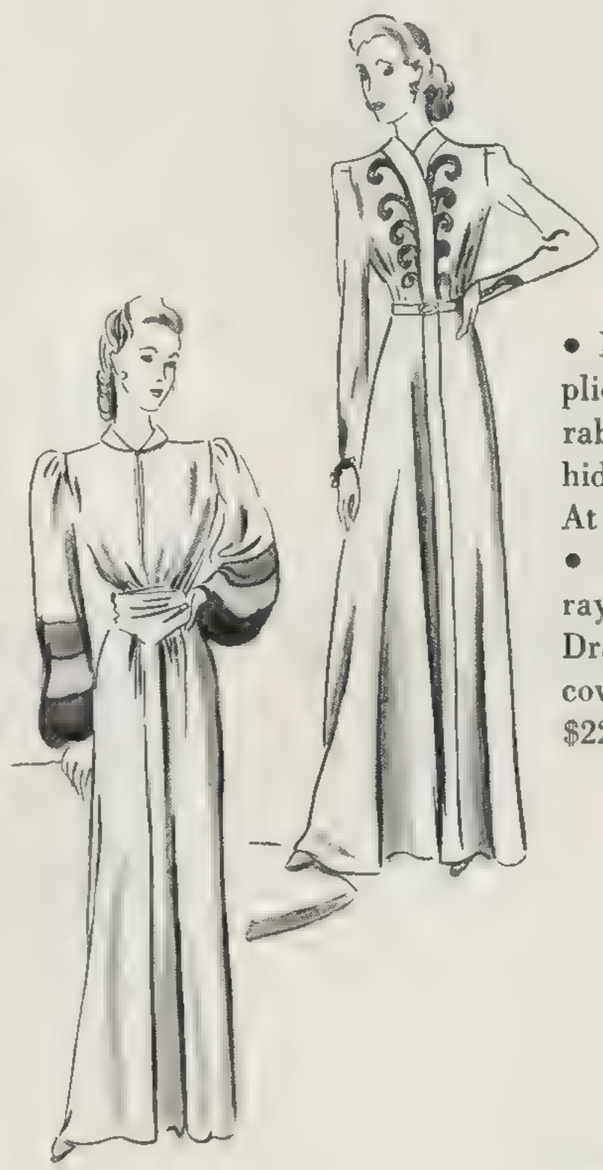


• Checked spun rayon—dark red on off-white—for this robe. The big front pocket buttons up over the Talon-fastener. $10.95. Altman



• Left: Gold kid scroll-appliqué on pale chartreuse rabbit's-hair. A fly-front hides the Talon-fastener. $25. At Saks-Fifth Avenue

• Far left: Porcelain-blue rayon crêpe, rose-banded. Draped front fullness to cover the Talon-fastener. $22.95. From Bonwit Teller

• Right: Cadet-blue rayon crêpe, softly gathered, loose-sleeved. Belt snaps over the Talon-fastener. $19.95. Franklin Simon

• Far right: Pale grey-blue rayon crêpe—a silver-embroidered waistband hiding the Talon-closing. $28. At Bergdorf Goodman

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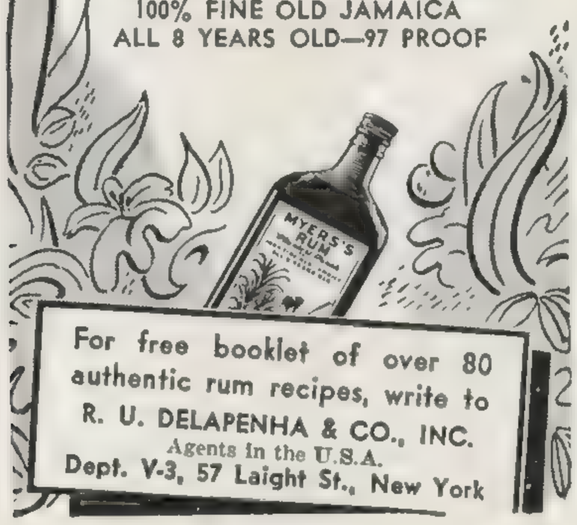

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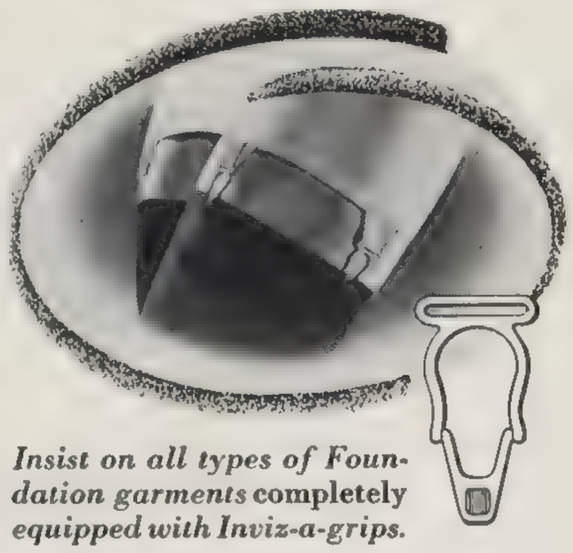

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have a design that makes possible full-fashioned fit in shoes. Read more about this remarkable last and see the latest autumn designs in a new fashion booklet. The Julian & Kokenge Company, Dept. V, 32 West Main Street, Columbus, Ohio.

NEW NATURALIZER SHOES
for autumn are moulded to the foot, giving a smoothly-fitted look. "No slip—no gap—no pinch" is Naturalizer's principle and shoes exemplifying this are illustrated in a new booklet, which also gives the name of your nearest Naturalizer dealer. Blue Ribbon Shoemakers, Dept. V, Division of Brown Shoe Company, St. Louis, Missouri.

SCHOOLS

VOGUE'S SCHOOL DIRECTORY
A new edition is just off the press! It contains a listing of private schools for boys and girls and vocational schools for men and women. It also gives helpful information on *how* to choose a school. A copy of the Directory may be obtained by writing Vogue's School Bureau, Dept. 7, 420 Lexington Avenue, New York, New York.

TRAVEL

ATLANTIC CITY
a new booklet tells you all about this famous resort, with many illustrations. Young or old, all enjoy this wonderful vacation-spot. Room 506, Convention Hall, Atlantic City, New Jersey.

WHITE SULPHUR SPRINGS
A photographic story of the activities at the Greenbrier, famous White Sulphur Springs resort, and a schedule of coming events are given in an attractive new booklet. For your copy, write The Greenbrier, Dept. V, White Sulphur Springs, W. Va.

BEAUTY

WINGS TO BEAUTY
is an enchanting booklet that describes and illustrates Jacqueline Cochran's beauty preparations, with special instructions on how to use them. Jacqueline Cochran, Dept. V, Roselle, New Jersey.

BEAUTY SECRETS BY YARDLEY
is an attractive booklet that gives special directions for caring for your skin, and descriptions of the many refreshing Yardley preparations. Yardley, Dept. V, 620 Fifth Avenue, New York, New York.

IMRA COSMETIC DEPILATORY
is the welcome depilatory that is odourless and painless. The makers of Imra have an attractive new booklet describing it and telling how to use it. For your copy, write Artra Cosmetics, Inc., Dept. V, 730 Fifth Avenue, New York, New York.

WARDROBE

BACK TO SCHOOL FASHIONS
Judy 'n Jill fashions are gay and young, designed for gay, young figures, and gay, young lives. A charming new booklet illustrates many of their little pinafore dresses, jacket dresses, suits, and costumes. For your copy, write Judy 'n Jill, Dept. V, 498 Seventh Avenue, New York, New York.

RECIPES FOR FIGURE BEAUTY
is the new Le Gant booklet that illustrates foundations for all figure types. The "Sta-up-top" girdles and pantie-girdles are also shown. This booklet will help you select the perfect foundations for your figure. Warner Brothers, Dept. V, 200 Madison Avenue, New York, New York.

HABITMAKERS FOR AUTUMN
wonderfully tailored dresses made with "Free Action Sleeves" are shown in an attractive new booklet. Names of stores carrying these dresses are also given. Adler & Adler, Inc., Dept. V, 550 Seventh Avenue, New York, New York.

BOTANY FORESTONES
apt and descriptive name, will be found this autumn in coats, suits, dresses, sports clothes. The wonderful deep rich forest colours are shown in a new booklet that features a complete autumn wardrobe. For your copy, write Botany Worsted Mills, Dept. V, Passaic, New Jersey.

HERALD OF FASHION
coats and suits are designed by Etta Gaynes. The new Herald of Fashion booklet will prove enormously helpful in selecting your important winter coat and suit. Herald of Fashion, Dept. V, 570 Seventh Avenue, New York, New York.

SWEATERS

"TISH-U-KNIT"
slip-over and cardigan sweaters for autumn are illustrated in a new style-folder. For this and the name of the shop nearest you, write Olympic, Dept. V, 1372 Broadway, New York, New York.

HELEN HARPER SWEATERS
A new booklet has charming pictures and descriptions of the newest Helen Harper sweaters. For your copy, write Blume Knitwear, Inc., Dept. V, 1372 Broadway, New York, New York.

SWEATERS BY LOIS-ANNE
are shown in an attractive new fashion folder that will be sent to you free, on request. Central Knitwear Mills, Dept. V, 1370 Broadway, New York City.

HOUSEHOLD

A FASCINATING HOBBY
is a wonderful booklet containing exquisite colour photographs of unusual flower arrangements, and useful suggestions and diagrams to help you make beautiful arrangements of your own. For your copy of this practical booklet, please send ten cents with your request to The Coca-Cola Co., Dept. V, Atlanta, Georgia.

BATES BEDSPREADS
are designed for all periods of decoration. No matter what style you have selected (Early American, 18th Century, Victorian, Modern) this booklet will show several bedspreads for your room. Bates Fabrics, Inc., Dept. V, 80 Worth Street, New York City.

LUGGAGE

LET YOUR CLOTHES ENJOY YOUR TRIP
is Hartmann's new booklet, illustrating the proper and simplest way to pack men's and women's clothes. It will prove enormously helpful to you. Hartmann Trunk Company, Dept. V, Racine, Wisconsin.

AMERICAN COLLECTIONS

(Continued from page 50) such as silver herring-bone tweed. There is a discreet use of paillettes in all-over patterns on both dresses and jackets. Nettie Rosenstein uses lavish gold bead embroidery on peplum bodices. Jet beads are still a sophisticated hangover from Paris, and you find them on evening boleros (page 42) and on the lapels of day jackets. Gold beads cover countless boleros on Kalmour's dinner-costumes.

THE LIGHT OR BRIGHT LOOK FOR DAY

Black is so easily right for winter that it predominates as usual. Generally, it is spiced with red, mustard, or such vivid fur as leopard. What is new is the light-coloured look for winter: beige, gold, or pale bluish-grey to wear with your brown furs. Newer still are these pale shades with a white caracal coat (page 86) or summer ermine day coat. Often, too, brown teams with black in a town suit, such as Pattullo's brown wool with a Persian lamb peplum (page 82).

And this autumn, there's an uninhibited use of bright tones—the most brilliant being orange. Kiviette uses it for a day dress of bias crêpe with a cowboy scarf-collar. Nettie Rosenstein makes a long suit-jacket of orange wool, worn over a brown dress. Jay-Thorpe has a suit completely in orange —with pleats in the bodice.

COLOUR IN GENERAL

Hattie Carnegie names her colours so descriptively, you can visualize them immediately. Hypnotic-red is a red definitely on the orange tone. Tomato-juice red—a clear red. Caviar-red—the pinkish cast of caviar eggs. Deep Medoc-red—a winy tone. Her browns, she calls coffee-bean, hazelnut, snuff, and boggy. Other shades she calls appropriately: mastic-beige, purple-ink, and Maltese-grey. Bonwit Teller shows every type of clothes, day and evening, in a new shade called Benedictine-brown. (Page 42.)

The same colours appear in both day and evening clothes this autumn—orange being, perhaps, the newest shade for night. There are lovely foggy whites and pale, pale greyish blues and cactus-greens—to name a few strange evening shades, and Clarepotter's prune-and-crushed-strawberry combination is something actually delicious. Sophie Gimbel at Saks-Fifth Avenue uses pale *grège* Lyons velvet for a dinner-suit trimmed with leopard.

FUR WRAPS—SLEEK OR CASUAL

There is no middle road this season for your furs. Either you're sleek and urbane in satiny furs such as broadtail or baby lamb. Or you're completely casual—almost sports-like—in your minks, beavers, grey or white furs. Magnificently casual is Jay-Thorpe's mink coat, the sleeves of which roll up—and it's perfection over the simplest beige jersey dress. Very new-looking is the brown caracal fur used by Jaeckel. The unusual badger coat from Russeks—startling be- (Continued on page 120)

Happy **LANDING!**

...Awaiting you at America's Most Beautiful All-Year Resort

To flying enthusiasts — as well as followers of other sports — White Sulphur Springs offers the very finest of facilities. For your enjoyment, there's a private airport right on the grounds of this 7000-acre estate. On it have landed ships of all sizes . . . from "Cubs" to multi-motored transports. Your landing at The Greenbrier will be a happy one in another sense, too — for if in addition to flying you're keen about golf, riding, tennis, swimming or skeet, you can also enjoy whichever is your favorite.

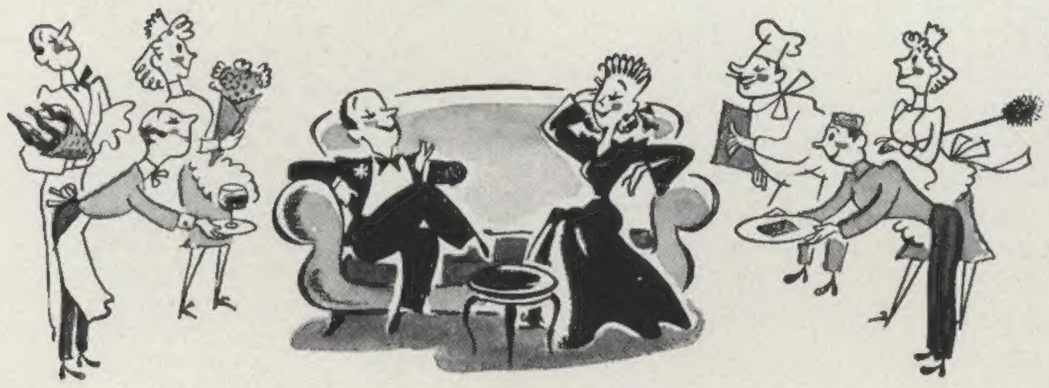
Autumn is the most colorful season of all to visit America's most beautiful all-year resort—so why not plan a trip *now?* Any information you desire will gladly be sent upon request.

The Greenbrier

L. R. Johnston, General Manager

White Sulphur Springs *west va.*

"We'd Love to Stay Longer"



IT pleases us when our departing guests express the wish that they could stay longer. For our every move is directed to making them feel just that way.

And that reminds us—at this season, with Fall just around the corner—of our tastefully furnished apartments of 2, 3, 4 and more rooms, available for lease for a month or more at very agreeable prices.

We think you will find, even after an extended stay at the St. Regis, that you will leave with the thought in mind, "There's no place like the St. Regis. I'd love to stay longer."

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HANDKERCHIEF of the MONTH*

Fall Fillip

America's important tid-bits of fashion go gay! Designed to add sparkle to new Autumn ensembles is *Fall Fillip*—in all its glorious costume colors and charming flower motifs. Sheer Irish linen . . . hand-rolled hems. Look for the label . . . at your favorite store . 50¢

Burnel — New York

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AMERICAN COLLECTIONS

(Continued from page 119) cause of its full length.

The Matara-brown Alaska Sealskin is extremely effective over clothes in a slightly lighter shade of the same brown or with putty colour. If you are very sure of your chic, you can wear any of your brown furs with black. Beaver never looked more attractive than in the big, belted polo coat at Jay-Thorpe. One of our favourite evening furs is a loose, finger-tip coat of black sealskin—one great pocket of red and gold embroidered on its side—which Omar Kiam designed. Russeks has enchanting shawls of mink or ermine to slip over your coiffure at night.

FUR TOUCHES THAT MAKE THE COSTUME

Imperative on almost every costume is a fur touch. But it's more than a touch. It's an essential part of the costume. There are fur peplums. Look at Pattullo's brown suit with the Persian lamb, on page 82. There are fur vests, fur sleeves, even fur skirts—one striking leopard skirt to a black jersey-topped coat. There are fur muffs, hats, capes, or wide hip-bands of fur, or simple fur collars and cuffs. However it is used, the fur touch is an important fashion point that you can't overlook. Civet-cat appears in such a surprising place as the flounce of an evening skirt (page 44). Black fox is the flattering fur of the season—hat, muff, peplum.

LOVING HANDS AT WORK

The Paris tradition of patient and loving handwork is moving quietly in on New York. The Collections are full of work done by painstaking hands—hand-embroidery, hand-beading, hand-knitted sweaters, cardigans, hoods, and scarfs. The woman who is largely responsible for the extensive use of hand-knitted touches in wholesale Collections is Madame Rochelle, who has come here from Paris. Her knit designs are intricate and beautiful, and such designers as Omar Kiam, Clarepotter, Kiviette, and Deitsch have found places in their Collections for her beautiful work. She has knitted evening cardigans of metal thread and fine woollen sweaters that imitate plaid wools perfectly.

Hattie Carnegie has done chic hand-knitted clothes such as long, tubular sweaters that roll up over your hips, and there is even one jacket and hat knitted to look like civet-cat.

TWO-PIECE LOOK

It's smart to have a cut-in-two look with a two-piece costume, whether day or evening. Louise Barnes Gallagher uses it for belted town suits that have a dress look to them; McMullen with his famous casual dresses; Charles Armour acquires it with horizontal hip tucks in day dresses and in light hip-length bodices and dark skirts for evening. Every one likes contrasting jackets and skirts—witness the Blotta striped jacket on page 55.

HATS THAT GIVE YOUR HEAD AN IMPORTANT LOOK

The Press Collections in New York are all shown with hats, hats made by big New York milliners, such as Lilly Daché, John-Frederics, Sally Victor, Madame Pauline, Florence Reichman and Florell. They work in close collaboration with the dress designers.

This season, the sleek slim silhouette is a perfect foil for big important hats. Even toques have a bulky look—as you'll see in Madame Pauline's fox-head toque on page 67. Big-brimmed hats look right this season, even with fur coats, and big off-face fur hats are the smartest things you can wear with a furless suit. Your fur hat doesn't have to match your fur coat. Try a mink hat with a baby lamb coat, leopard with a beaver coat, a seal hat with a Persian lamb coat. Pastel felts, with flowers and veils, are lovely with mink coats.

COLLECTION CAVIAR AND NONSENSE

There has to be a goodly sprinkling of the eccentric, the amusing, the purely decorative in any Collection, for showmanship purposes. Hattie Carnegie's Paradise fox is one example—black fox with white or pink tips grafted on to give a paradise effect. She uses it for muffs and for hats, day or night.

At Omar Kiam's Opening, a mannequin came in leading a black French poodle on a gold chain leash—all to dramatize the gold chain necklace around the mannequin's neck, which held in leash a pocket of Persian lamb—shaped like a poodle's head—on a black wool dress. There were mannequins at this Opening with as many as seven scarlet roses in their hair, mannequins with huge wired bows, and others with lace mantillas for evening.

How to order Vogue Patterns by mail

Vogue Patterns may be ordered by mail from any of their distributors; or from Vogue Pattern Service, Greenwich, Conn., and, in Canada, at 21 Dundas Square, Toronto, Ontario.

Please state the full pattern number. When ordering skirts give both waist and hip measure. When ordering misses' or children's designs, state age.

Vogue does not make provision for charge accounts or C. O. D. delivery. Please enclose cheque, money order or stamps. Remittances should be made out to the store or office from which you order.

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She summers at the family place on the North Shore where she swims, golfs, plays tennis, smokes Camels...

Gifted with a high-style sense, Eleanor prefers clothes by American designers, such as the marquisette and lace dress she is wearing. She designs many of her own clothes, takes part in amateur theatricals, studies tap-dancing and the piano. She says: "I like to listen to opera, but I get more fun out of playing swing."

"And when it comes to smoking, I get more fun out of Camels," Eleanor adds. "Everything I look for in a cigarette, I find in Camels—mildness, coolness, and a wonderful taste. In fact, I can't imagine any cigarette's being milder than a Camel—and so full of good-tasting flavor."

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